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PECORA MORTAR STAINS

With the many variations in texture, color and dimensions in modern brick, the mortar joint becomes a most important part of any brick pattern.

Pecora Mortar Stains are obtainable in a variety of colors. They are easily mixed in the mortar, with which they form a chemical union. This adds considerably to the tensile strength of the joints, and prevents fading, thereby maintaining the beauty of the Architect's design.



As evidence of the satisfaction Pecora Mortar Stains have rendered the architectural profession, these stains are now included in their standard specifications.

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Entered as second-class matter May 7th, 1911, at the Post Office, Dalton, Ga., under Act of March 3rd, 1879. This paper is issued and mailed from our printing house at Dalton, Ga. Business Office, Atlanta, Ga. All letters should be addressed to the Atlanta Office.

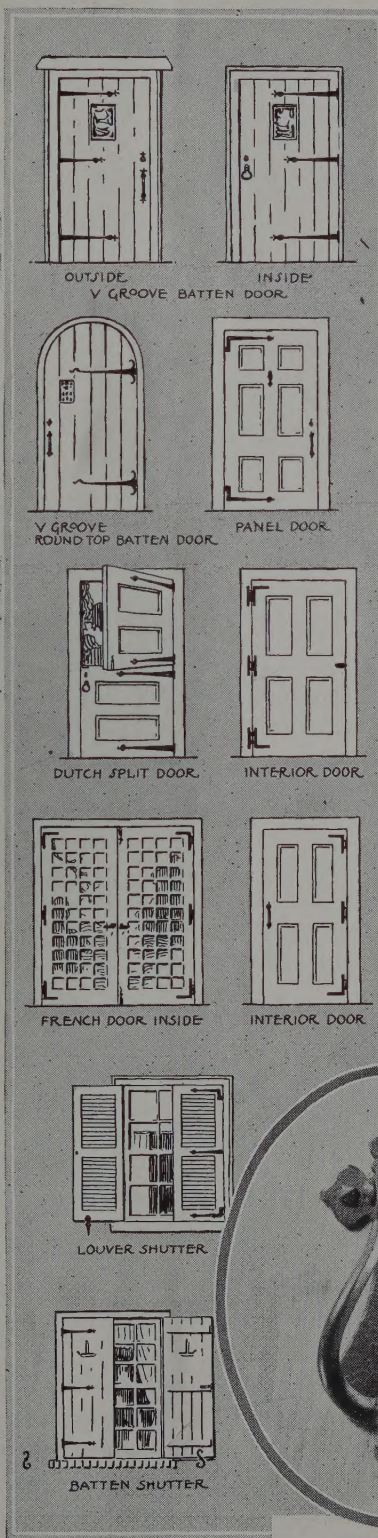


Opportunities for "atmosphere" with McKINNEY FORGED IRON HARDWARE

FORGED IRON HARDWARE is valuable for the quality it has of being able to add tone and atmosphere to any setting. It is most usually associated with houses of "period" architectural design, yet its simplicity, its directness of purpose and its obvious beauty transcend the need for any particular setting or style of building.

Much of the charm and personality of houses built in the days when individual craftsmanship was the rule rather than the exception was achieved with iron. The hardware of those earlier days was an accenting note of definite decorative value.

It is this fundamental quality of fine forged iron hardware which McKinney has caught and held in the beautiful pieces of McKinney Forged Iron now on display by Builders' Hardware Merchants. Its possibilities, in a decorative sense, are almost without limit, and now that it is so easily attainable, its increased use is sure to continue.



Suggestions for using Forged Iron Hardware

Hinge straps for entrance doors may be in any one of the several master designs: Heart, Tulip, Curley Lock or Etruscan. For a V-groove batten door, straight straps are called for. Offset straps find their natural use with panel doors in order that the straps may avoid the panels. Usually, the panel door requires straps only at top and bottom, while with the batten door three straps may be used, the center strap being shorter.

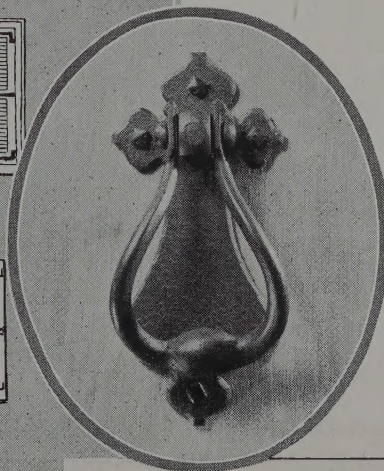
Forged iron entrance handle sets are approved even without forged iron hinge straps. On the outside there is customarily a thumb-latch, and the inside reveals a drop ring handle or knob. This should naturally agree in master design with hinge straps, where both are to be used.

Such items as knockers, foot scrapers and mail boxes of forged iron may be added as your own good taste may dictate, without fear of breaking conventions.

The Dutch Split Door presents an interesting problem calling for four hinge straps and a drop ring handle and bolt to match. For interior doors and for windows the opportunity for adding a touch of "atmosphere" is almost unlimited. The stately old H & L hinge plate design comes into its own on interior doors, in various combinations.

If you have casement windows, a beautifully scrolled Casement Fastener is the thing, and a graceful surface bolt is placed on the inactive leaf of the casement.

Bear this point in mind: McKinney Forged Iron Hardware is rustproof. You may have it in Dead Black Iron, Relieved Iron or Rusty Iron finish. It is made accurate for application and can be bought at surprisingly reasonable prices through Builders' Hardware Merchants everywhere.



McKinney Knocker, No. 12,641, in Etruscan design. Two other knocker designs are available. These and all other McKinney pieces come complete with square stud screws provided as called for.

ADDRESS—Forge Division, McKinney Mfg. Co., Pittsburgh, Pa., for the "Book on Forged Iron Hardware," and complete information regarding McKinney pieces.



Through his windows a merchant speaks directly to the public. His store's characteristics and policies of service can nowhere be better expressed than in the skillful display of his goods behind a substantial, enhancing store front.



Putting Value Into Business Property

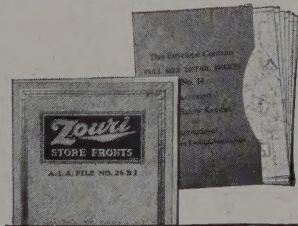
The Store's future prosperity is really determined to a large extent when the architect specifies the store front. If a Zouri Key-Set Store Front is chosen, the store will stand out from its competitors.

Time does not alter its rugged beauty, nor distort its graceful lines. Costly breakage and loss of display time due to cracks originating at points of strain are minimized by Zouri Key-Set Construction. Its exclusive features, which distribute pressure, assure safety during setting and afterwards.

The satisfaction of present users, numerous enough to support the largest body of distributors in the field, is your best guarantee of this window's earning power.

Useful detail sheets and data book

This handbook has been written for architects, contractors and builders. It deals primarily with construction and gives plans and diagrams showing best approved methods of window and display space arrangement. The detail drawings will be welcomed by specification writers. A word from you will bring them—promptly.

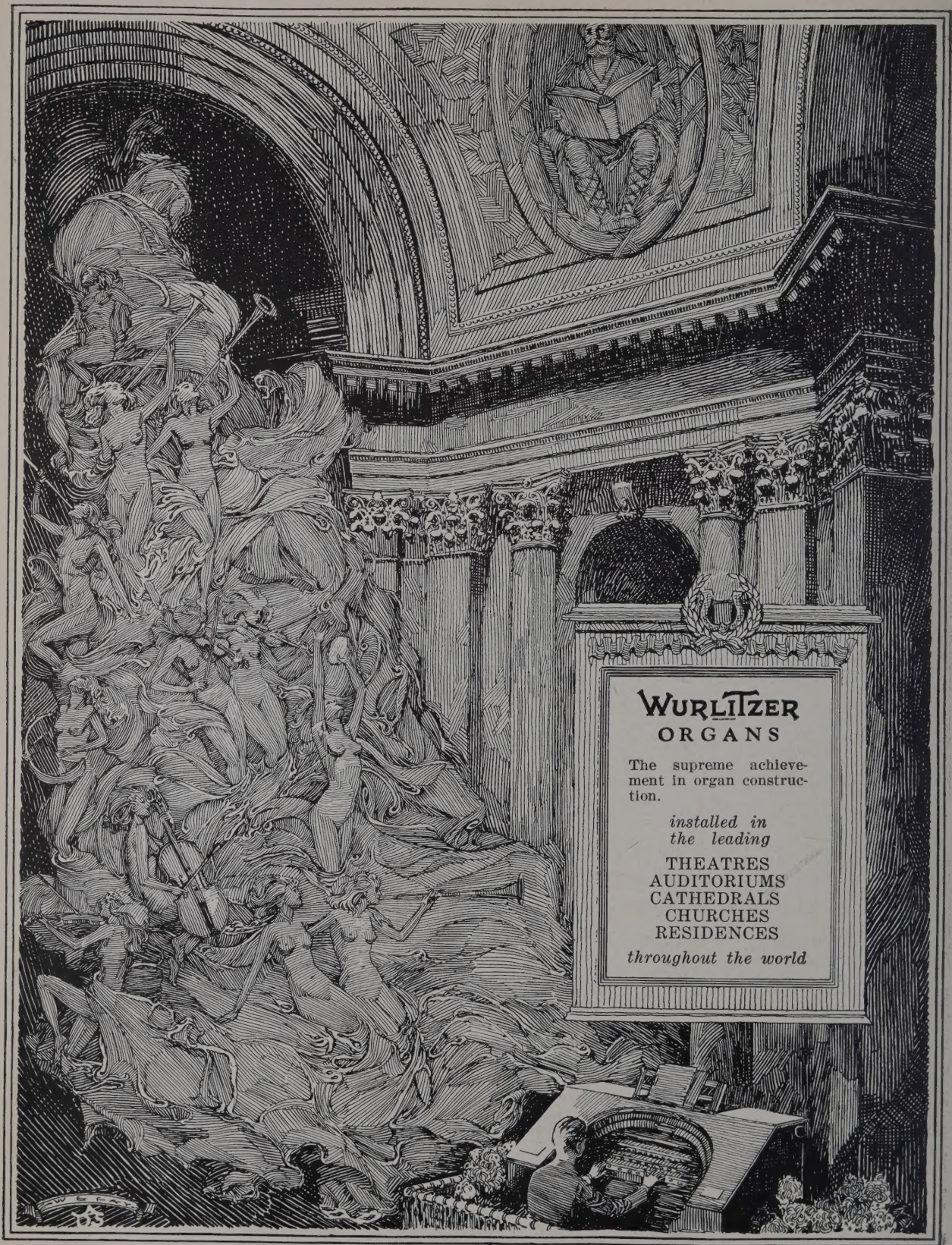


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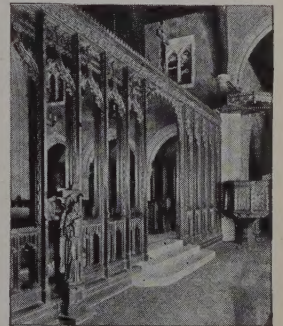


*All Saints Episcopal Church
Pasadena, Calif.*

JOHNSON, KAUFMAN & COATE, ARCHITECTS

Nation Wide Service

THE service of the American Seating Company in cooperating with architect and builder is as wide as the nation. It includes designing, production and installation of chancel furniture and pews for churches, and the complete production and installation of seating for auditorium, theatre, and school.



Chancel and pews of All Saints Episcopal Church of Pasadena, California here illustrated, were produced in our Wood Carving Studios in collaboration with the Architects, Johnson, Kaufman and Coate.

*...from the
forests of the
West Coast...*

West Coast Hemlock

from obscurity to importance in six short years

In 1921 West Coast Hemlock was little known to the country at large. Today it is recognized as one of the nation's important woods. This rapid development has come without exploitation—through proof of worth by actual use.

WEST COAST HEMLOCK is a distinct species—it grows only in the Douglas Fir forests of the Pacific Northwest. It is a wood of high character, free from the shake and brashness usually ascribed to the hemlock species. It has only to be used once to be favored for flooring, finish, siding, studding, framing, boards and boxes.

—for flooring:

West Coast Hemlock flooring has a light, even color and a uniform texture. As it ages it becomes harder—it wears evenly and stays smooth—it wears down instead of splintering up.



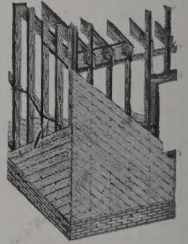
beautiful grain, works smoothly, takes stain readily... It presents a comparatively hard surface and consequently does not mar easily. Its smooth satiny surface and comparative hardness make a splendid base for enamel.

—for finish:

Much of the beauty of a home depends on the wood for interior finish. U. S. Forest Service Bulletin 115 says, "As a finish lumber western hemlock has the advantage of containing practically no pitch; it has a

—for framing and boards:

U. S. Forest Service Bulletin 115 says of West Coast Hemlock, "In house construction western hemlock is used a great deal as a framing material." It is strong, light, quite durable, easy to handle and easy to work. It takes nails without splitting and holds them firmly.



For studding and framing, its uniformity in growth and small knots make it interchangeable in strength with Douglas Fir.

West Coast Hemlock makes splendid boards for formwork, sheathing, under-flooring and other structural purposes.

—for siding:

West Coast Hemlock siding is easy to nail without splitting. It is free from pitch; takes paint easily and holds it well.

—write for booklet!

Interesting and valuable information about West Coast Hemlock and its uses will be found in our new, illustrated booklet on this choice wood from the Douglas Fir forests of the Pacific Northwest. We will be glad to send it to you if you address West Coast Lumber Bureau, 5560-EE Stuart Building, Seattle, Wash.



You can get West Coast Hemlock from Retail Lumber Dealers

Architectural Competition

for the Uses of

West Coast Woods

in Home Construction

J. LISTER HOLMES, A. I. A., *Professional Adviser*

PROGRAM FOR A RESIDENCE AND GARAGE

Proposed by C. W. Stimson, Seattle, who is presenting first and second prizes; offered by West Coast Lumber Bureau; sponsored by Washington State Chapter A. I. A. **Competition open to any Architect, Architectural Firm, Designer, or Draughtsman.** Closing date: August 1, 1927.

COMPENSATION TO COMPETITORS

West Coast Lumber Bureau agrees to award the following prizes immediately after the judgment of the jury:

For First Prize Design	-	-	-	-	\$2,000.00
For Second Prize Design	-	-	-	-	500.00
Ten Mentions, each	-	-	-	-	100.00

PURPOSE AND INTENT OF COMPETITION

The special purpose and intent of this Competition is to develop and bring forth the uses, applications, and methods of construction and finishing of the woods of the Pacific Northwest, Douglas Fir, West Coast Hemlock, Sitka Spruce and Western Red Cedar. It is the thought of the Bureau that the methods of use and the beauty in treatment of these woods has as yet been merely touched upon and that applied ingenuity will bring forth new and effective developments, both in using and beautifying these products. It is hoped the most competent architectural designers will be encouraged to bring their talent to bear in ingenious ways towards most artistic results.

PROGRAM OF COMPETITION

Subject of this design will be an attractive all-year-round residence and garage to be principally built of wood. The house shall contain not more than seven principal rooms, confined with the garage to an immediate site of 12,000 square feet. The plans shall be convenient in arrangement and adaptable to general living conditions. Garage to accommodate one automobile and may either be a part of the house or detached.

JURY OF AWARD

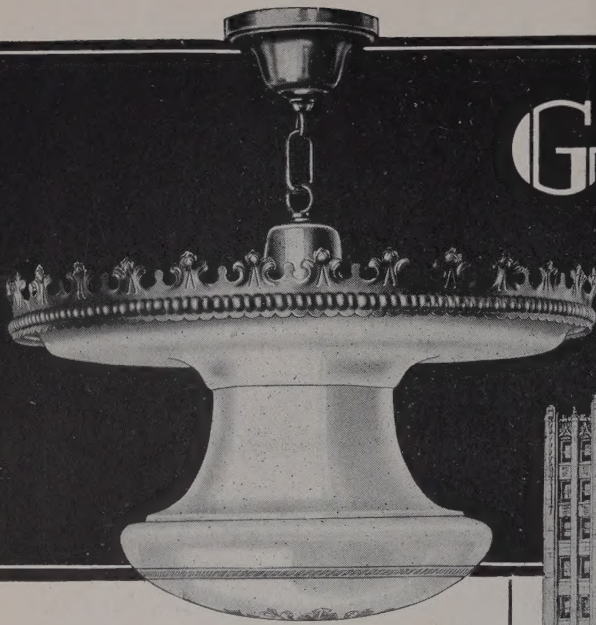
The Jury of Award will consist of five Architects of national repute, selected from representative sections of the United States. The Jury will meet within two weeks after the termination of the competition and winning competitors and those deserving honorable mention will be notified immediately of the awards.

CONSIDERATIONS OF THE JURY OF AWARD

1. Novelty and originality in the treatment and use of woods native to the Pacific Northwest.
2. Excellence and ingenuity of plans.
3. Architectural merit of the design and fitness of the application to a frame house.
4. Practicability of construction.
5. Fitness of the design as a whole to meet the needs of the problem.
6. Excellence of drawings will be given consideration by the jury, but will rate a small percentage in proportion to the other considerations.

COMMUNICATIONS

Copies of program and information concerning the woods included in this competition, can be obtained from the Professional Adviser, J. Lister Holmes, 1014 Alaska Bldg., Seattle, Washington.

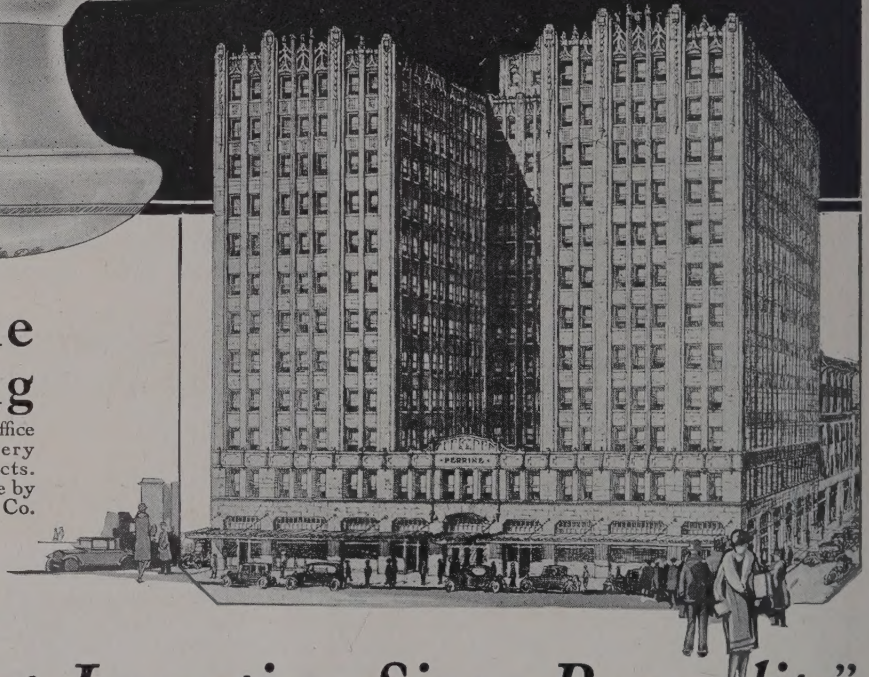


GUTH LITE

Shadowless Illumination

The Perrine Building

Oklahoma's Largest and finest Office Building has GuthLite in every office. Hawk & Parr Architects. GuthLite installation made by Gaddis-Fentress Electrical Co. Oklahoma City, Okla.



"The Greatest Invention Since Brascolite"

The way Architects and Illuminating Engineers are specifying GuthLite for Schools, Hospitals and Commercial installations, must be proof of that statement. In less than a year GuthLite has become the fastest selling illuminator on the market. It is the super-illuminator, giving *shadowless ceiling illumination and diffused, controlled light.*

The adjustable reflector, controls the direction of light vertically and horizontally—*this means more light where most needed.* The scientific design gives extremely wide light dis-

tribution with low brightness at the source. This means light that is easy on the eyes because it eliminates all shadows on the working plane.

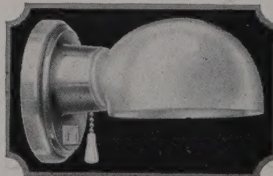
Totally enclosed, yet the globe can be removed quickly and easily for cleaning and relamping. Beauty of design is combined with remarkable efficiency. Furnished in plain and decorative types. GuthLite gives such wide light distribution that fewer are needed to light a given area. Its surprisingly low price permits its use in any commercial installation. Write for illustrated literature.

The New and Improved

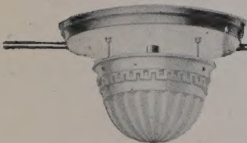
AGLITE

Porcelain Enameled Unit

... Always clean. Will not discolor, rust or tarnish. Standard colors, white or ivory. Write for literature.



Brascolite



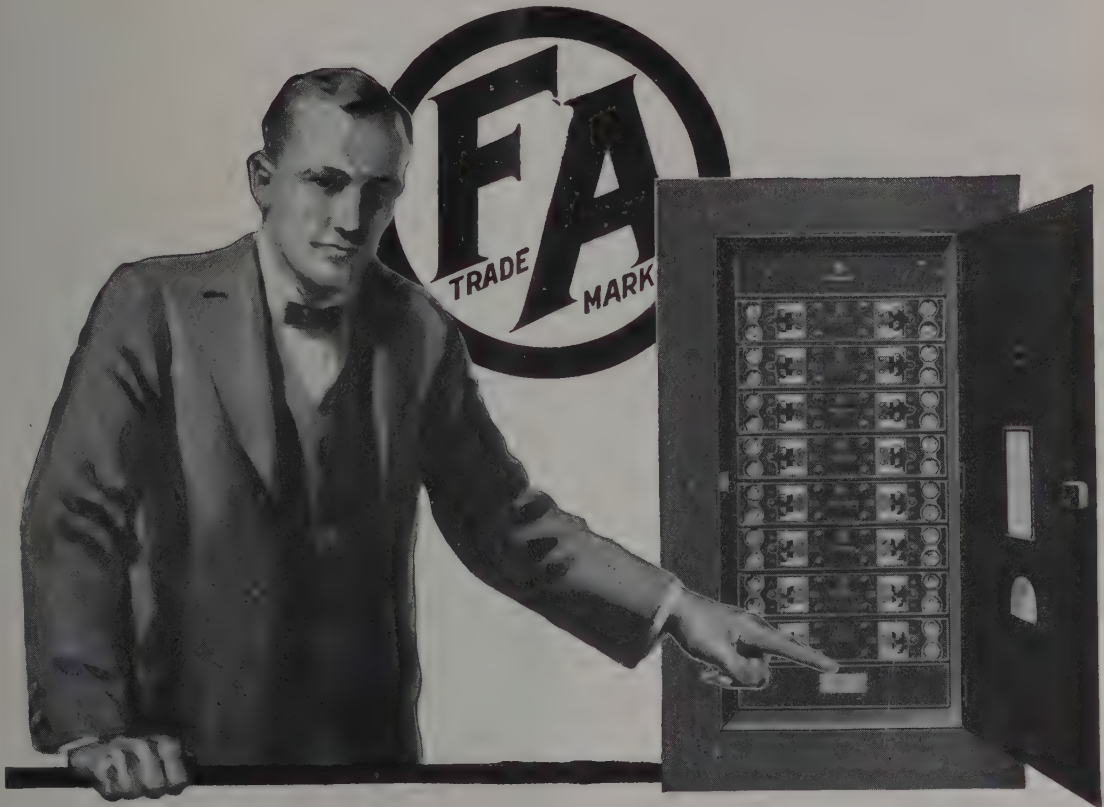
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The SIGN OF A BETTER JOB



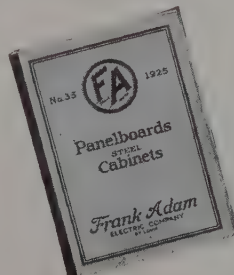
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The soundness of **FA** design, even when revolutionary to old ideas, is attested to by the eagerness of competitors in following it. Since **FA** Sectionally Constructed Panelboards appeared the whole industry has followed the **FA** leadership that had long been established by earlier improvements. Naturally **FA** Panelboards are still years ahead of others, because they have the benefit of experi-

enced engineering in constant effort to give greater service to Architects, Engineers, Owners, and Contractors.

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Write for the **FA**
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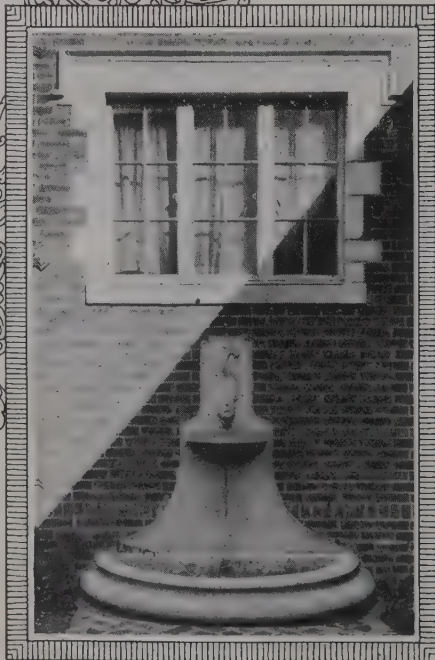
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Detail of Entrance, and Wall Fountain, C. S. Carnes Residence, Atlanta, Ga. Arthur Neal Robinson—Architect



WITH the increasing vogue for a trim of contrasting material, Georgia Marble has found favor with many. Its use for doorways, window trims, and corner quoins is becoming daily more popular.

Beautiful in texture, adaptable to graceful design, Georgia Marble has its practical side as well. It is easily kept clean, does not stain and become unsightly, and has the additional advantage of presenting durable corners where wear is hardest.

The Georgia Marble Company, Tate, Georgia
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GEORGIA MARBLE



Like the Century-Weathered Roofs of Spain

CIMA DEL MUNDO, the Spanish Farmhouse built for Mr. E. F. Warner, East Hampton, Long Island, New York, is roofed with IMPERIAL Straight Barrel Mission Tiles. Its architect, Robert Tappan, chose

them because in color, shape and texture they closely resemble the ancient hand-made product. The result is a roof that has every appearance of being one of Spain's century-weathered roofs transported bodily to America.

Chicago, 104 S. Michigan Ave. LUDOWICI-CELADON COMPANY New York, 565 Fifth Ave.

IMPERIAL
Roofing Tiles



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for
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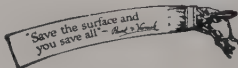
BERRY'S Flat White solves your problem when time and cost are important factors in wall finishing.

One coat over Berry's Paste Wall Finish—or a high-grade varnish size—produces a restful and sanitary finish for hospitals, schools, apartments and public buildings.

This finish stays in suspension. No long period of stirring is necessary. No time is wasted. It flows freely, covers well and dries quickly.

Berry's Flat White produces an uncommonly smooth, washable surface that does not gather dust or reflect light. It may be tinted as desired.

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for information and samples.*



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*Mark Hopkins Hotel,
San Francisco. Weeks
& Day, Architects.
MacDonald & Kahn,
General Contractors.
Mealey & Collins,
Masonry Contractors.*

Crowning San Francisco's Hilltop Skyline —this New Hotel of Face Brick

SHIPS that go swinging down the blue waters of San Francisco bay get a view of the Mark Hopkins Hotel. It overlooks, from aristocratic old Nob Hill, the entire city.

The architects have made the most of their rare opportunity to create on this dominating site a superbly beautiful building.

Naturally they used Face Brick. Its permanence and soft tones fitted ideally with their plans.

Face Brick gives a wide range for individuality in surface treatments. Its flexibility permits full play of ideas. Members of the Association are always glad to aid the architect in working out new expressions.

For your reference library you should have the following valuable and informative books:

"Brickwork in Italy." An attractive and useful volume of 298 pages, especially for the architect, profusely illustrated with 69 line drawings, 300 halftones, and 20 colored plates with a map of modern and XII century Italy. Bound in linen, six dollars postpaid. Half morocco, seven dollars.

"English Precedent for Modern Brickwork," a 100-page book, beautifully illustrated with halftones and measured drawings of Tudor and Georgian types and American adaptations; sent postpaid for two dollars.

"Industrial Buildings and Housing" treats in detail the factory, with examples of architectural beauty. Restaurants, rest rooms and employes' communities come under its scope. Bountifully illustrated. Sent postpaid for two dollars.

AMERICAN FACE BRICK ASSOCIATION

1758 Peoples Life Building, Chicago, Illinois

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*Carries the Best
Quality in Face Brick*

*Illustration by courtesy
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MOUNTAINS are moulded, not by labor alone...such colossal projects require scrupulous supervision of each successive step. Similarly, the faultless performance of Peelle Freight Elevator Doors is ensured by the exacting supervision of trained engineers who watch over every detail of construction and installation. Peelle Doors provide for every contingency of vertical transportation...rendering economic, efficient service...year after year. Deservedly the great task of controlling freight elevator traffic in thousands of buildings has been entrusted to Peelle Doors. ¶ If the Peelle catalog is not in your files, it will be sent gladly on request.

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CRAFTSMANSHIP

In olden days the secrets of every Guild were highly valued and jealously guarded. Fathers taught sons the methods that they used and schooled them in maintaining quality. Family names came to have great significance in various industries. In the South the name "Womack" has grown to be a synonym for quality in the field—and for similar reasons.

The Womack family is a family of fixture experts. J. P. Womack has spent more than thirty years designing and building fine fixtures for merchants of the South. Four sons have followed in his footsteps and have learned from the father how to build goodness, honest value and beauty into the things they create.

In all, J. P. Womack and his sons have more than seventy-four years of combined experience in the fixture business. All of these years have been spent in the South and in solving Southern fixture problems. Today J. P. Womack & Sons, Incorporated, occupy one of the largest and finest of modern fixture plants, equipped with the latest time and labor saving machinery and manned by a group of skilled cabinet makers and fixture craftsmen.

From this plant have come the beautiful fixtures to be seen in scores of banks all over the South. New designs and new types of fixtures are constantly being developed.

J. P. Womack & Son, Inc.

Specialists in the Manufacture of Bank Fixtures

Atlanta, Ga.

A Combination Bath Tub



Plate 30 E

Semi-Vitreous Porcelain Ware, 44x30 inches to tile in right or left hand corner, or in recess. Glazed white all sides. Only one size made.

The COMBINATION BATH is an entirely new departure in the development of modern sanitary comfort, comprising, as it does, a SEAT, FOOT, SHOWER and CHILD'S bath, all in one.

It possesses many essential common sense features not found in any other types. For instance, it is more comfortable and less wasteful of water; it is possible to bathe and treat the feet without the removal of all clothing, by having only a small amount of water in the foot section. The ledges on the end and both sides of the foot section enable one to treat the feet conveniently, while the dimensions of the foot section allow ample space for the feet when standing or sitting. The Mother or maid can bathe a child in comfort under ideal conditions. The child can be bathed on the seat section, and then, if desired, dipped in the water filled foot section.

Remember, when you are considering the length of the COMBINATION BATH in comparison with other kinds or styles, that you do not assume a half reclining position when using the COMBINATION BATH, but instead a sitting position; so that your length from the knee down does not count in the length of the space required as it does when using the ordinary bath; also that the uncomfortable, cramped position assumed in the latter case is entirely removed and supplanted by a natural, comfortable posture, such as experienced when sitting in an easy, comfortable chair with just as much room in every direction as a person would have in using the ordinary bath of greater length.

Furthermore, when the COMBINATION BATH is used as a shower bath it is equal to any standard type shower receptor.

One size only,
for all size
people

Regular Bath
Seat Bath,
Shower Bath,
Foot Bath,
and
Child's Bath,
all in
one piece

PATENTED

Sold through Jobbers
of Plumbing Supplies

Write us for
descriptive booklet



Plate 10 E

Enameled Iron Ware, 44x30 inches to tile in recess, only. Enameled white front. Waste in foot section either right or left hand end. Only one size made.

The arrangement of the seat and foot bath permits the taking of a head or body shower bath, the latter without wetting the hair. This recommends it, and is a feature which should not be too lightly regarded; in fact, we strongly recommend installation of showers in connection with the COMBINATION BATH.

In planning bath rooms, space saving is oftentimes a most important problem, which can be readily and satisfactorily solved by the adoption of the COMBINATION BATH. This is all accomplished without encroaching on the space required for persons weighing as much as 250 pounds to an extent that comfort is sacrificed in any degree.

Tone will be given the bath room wherein such a distinctly attractive and meritorious fixture as the COMBINATION BATH has been installed—an added attraction fully appreciated and not likely to be overlooked by your guests.

We furnish plans for installing the COMBINATION BATH, avoiding the necessity for having any part of the waste fittings extended through the ceiling below the bath room, requiring a suspended ceiling; which, in many cases, would prove undesirable.

These plans provide for raising the bath about four inches above the floor level, and filling in the open space with tile. This increases the extreme height of the tub from floor to top of about twenty-one inches, which is slightly less than the height of a staple bath on legs or base.

Many of the COMBINATION BATHS have been installed in this manner, and have proven entirely satisfactory.

WHEELING SANITARY MFG. CO., Wheeling, W. Va.

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SEMI-VITREOUS PORCELAIN—Bath Tubs, Lavatories, Drinking Fountains, Kitchen Sinks, Laundry Trays, Urinal Stalls, Etc.

ENAMELED IRON—Bath Tubs on feet and on base, Lavatories, and Kitchen Sinks.

KREOLITE

"Outlast the Factory"



KREOLITE REDWOOD BLOCK FLOORS

Kreolite Redwood Blocks were chosen for the floors of the Auditorium in the Soldiers & Sailors Memorial Building at Evansville, Indiana. The photographic reproduction shown above will give you some idea of the wonderful lustre and high polish that these Redwood Block Floors take. The natural beautiful red color makes these floors an outstanding feature in this attractive Auditorium.

Kreolite Redwood Block Floors are easily cleaned and

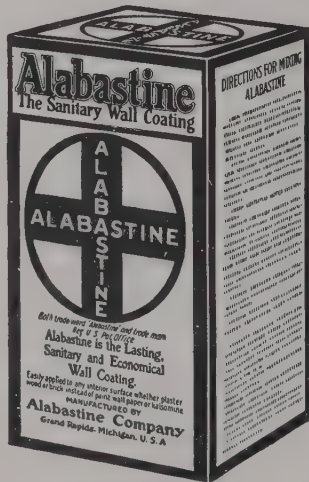
do not collect dust and make ideal floors for hospitals, schools, auditoriums, department stores, show windows, hotels, clubs, sun rooms, gymnasiums, office buildings, ball rooms, etc.

Kreolite Redwood Block Floors are laid with tough end grain up, and wear slowly and evenly. They are sold only "completely laid in place" by our experienced engineers and carry a broad guarantee of satisfactory service. Architects everywhere are specifying Kreolite Redwood Block Floors. Write for detailed information.

THE JENNISON-WRIGHT COMPANY, TOLEDO, OHIO
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FLOOR BLOCKS

Who Doesn't Know Alabastine?



Look for the Cross
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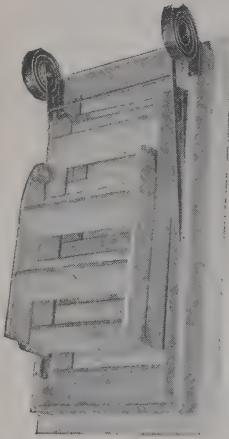
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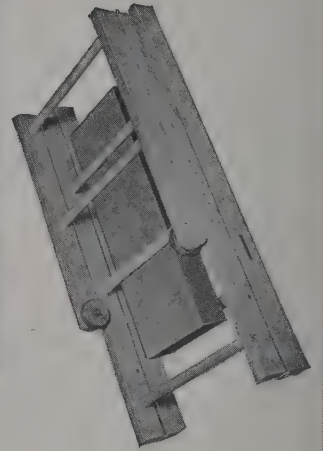
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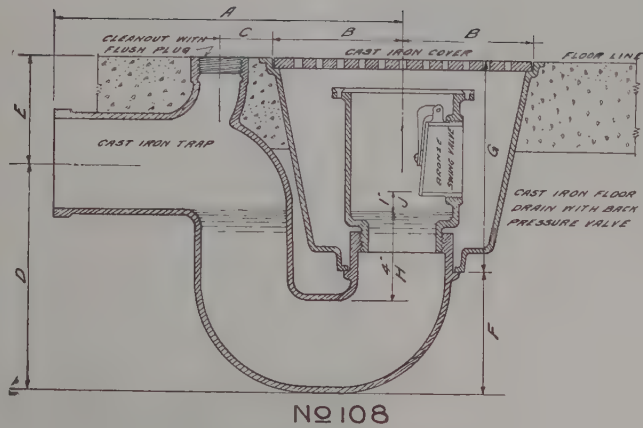
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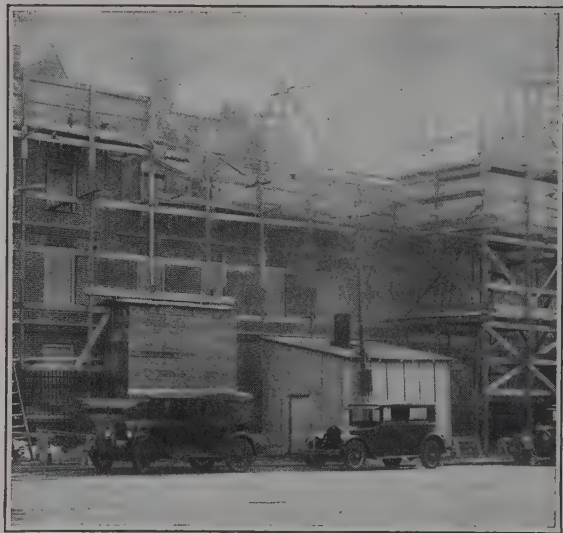
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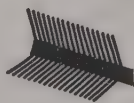
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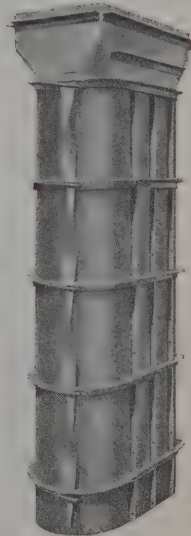
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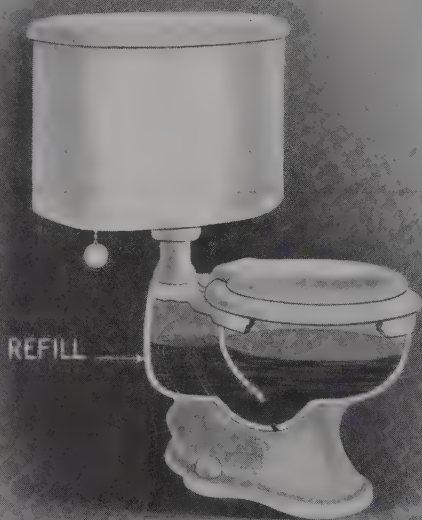
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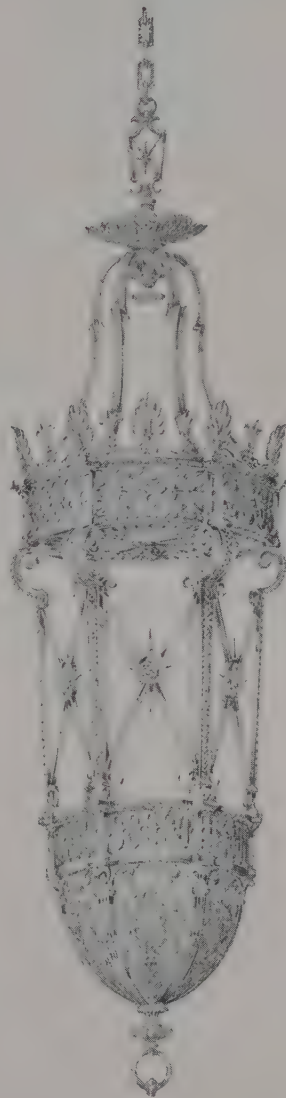
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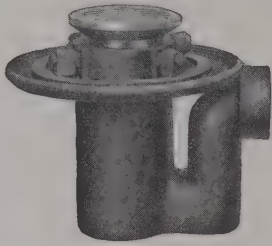
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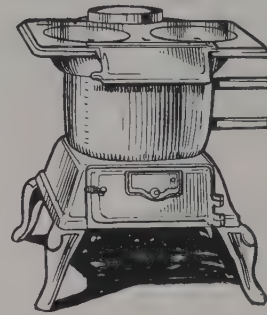
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THE SOUTHERN ARCHITECT AND BUILDING NEWS

VOL. LIII

NUMBER 5

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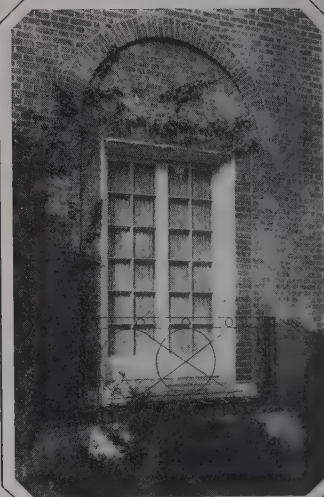
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*The Southern Architect
and Building News,
May, 1927.*

The SOUTHERN ARCHITECT AND BUILDING NEWS

Vol. LIII.

MAY, 1927.

Number 5

Contemporary American Architecture

Expressions by Albert F. Kahn and Electus D. Litchfield.

IN the April number of the *Southern Architect and Building News*, there appeared an article carrying the same title as above, in which Mr. Harvey Wiley Corbett, Ralph Adam Cram, Irving K. Pond, Wm. A. Boring, Talbot F. Hamlin and A. Lawrence Kocher, all prominent members of the architectural profession discussed the present status and the future prospects of architecture in America. In this number we give the views of several other well known men and our readers are invited to contribute further to this series of expressions.

Mr. Albert Kahn, well known Detroit architect, expresses his views as follows: "The results of the past twenty years give evidence of the constant improvement that has marked architecture in the United States. Sincere work is quite general today and not limited to a few outstanding firms, and this in practically every field.

"In residential work, we have profited by the best examples of foreign work and have added an individuality which notwithstanding its suggestion of English, French and Spanish has produced a characteristic type. We are certainly working along the right lines and it is not too much to expect such further advance as will make American Domestic work rank with the best of all times.

"In ecclesiastical work, also,—thanks to a few especially gifted leaders—much has been accomplished of which we may well be proud.

"In the commercial and industrial fields, the more recent work is such as to command the respect and admiration of even the Europeans. Considering the quantity of work done, and quantity production is necessarily a requisite, the average is certainly very high. New problems have been presented and solved in many admirable ways. The most encouraging of all is the manner in which difficult restric-

tions have been turned into virtues. The set back scheme is an example.

"The last word in sky-scraper design has, of course, not been said. It is to be hoped that it never will be, but we certainly have many designers who ably point the way. I believe we are working along the right lines, probably overdoing verticality somewhat but there is continuous striving for the better and finer. With no precedent to go by, the problem is distinctly our own and here in reality 'the sky's the limit.'

"In monumental work, I dare say we have been less successful and the reason is quite obvious—too little of it is being done. In the erection of more and better governmental buildings lies the hope of the country's monumental achievements. To that end, we need greater civic pride and it behooves us as architects to do all in our power to stimulate same. Perhaps we are too busy to afford the time, but if we are to develop outstanding monumental results, we must have improved city plans, fine civic centers, proper restrictions governing certain groups, more and better public buildings. To the furtherance of this, architects must devote themselves. What an outstanding example in this respect was D. H. Burnham to whom unquestionably belongs the credit of Chicago's marvelous development.

"I cannot but feel that we have on the whole much cause to rejoice in American architecture of today and that we may look to the future with all reassurance. With more and better schools, more thorough training of the young men, with the very sane attitude of most Americans who, respectful of the old and alert for the new, carefully avoid the vagaries of the ultra-modern which for mere novelty's sake would with one fell swoop destroy all that has gone before, we may well be thankful that we

have not allowed ourselves to be beguiled by the work so much the vogue today in Germany, Austria, France, Holland, Belgium, Italy, in fact throughout Europe, with the exception of perhaps Sweden. I can understand this strange work no more than I can the paintings of Picasso, Utrillo and Matisse, to say nothing of the thousands of lesser lights who copy them.

"I am certain that American architects will continue to solve their problems in the rational manner that has characterized their work of the past twenty years and that they will continue to raise the standard higher and higher."

Having addressed *Mr. Electus D. Litchfield* on this subject of the Future of American Architecture he has the following to say:

"It is generally accepted that this is a 'Golden Age' of American architecture and that in this department of the fine arts America now leads the world. Whether this be true, or not, it is surely a most active period in building construction and in the development of architecture itself. Architectural education is more thorough and widespread than ever before. Moreover, this is an age of self-expression, and the will to 'be one's self' is in evidence in architecture, as elsewhere.

"Among many of the architects of great ability who have conscientiously served their apprenticeship in the historic styles, there is noticeable an increasing impatience with the restrictions which these styles impose and a desire for a freer and, as they seem to feel, more honest expression of the structure and its functions.

"There is moreover an underlying tendency in all branches of American architecture towards simplicity and refinement.

"The ever-growing size of the units found economically wise in commercial buildings, together with the municipal regulations of them, such as the 'set back' rules of the New York code, have produced structures which of necessity break far away from classic precedents. In the building then of these

skyscrapers, a new and original style is coming into being.

"With his design for the Nebraska State Capitol, Goodhue struck a new note of simplicity of architectural form emphasized by sculptural ornament, thoroughly organic and architectonic. It is a veritable tour de force, brilliant and satisfying. There will be many structures designed in the same spirit, but the country will no doubt suffer from many essays in this style by men lacking the sincerity and the transcendent genius of its creator. Originality and beauty are by no means synonymous, and it needs a great master to be original with success.

"It is the history of architecture since its beginning, that the architect has built on the experience of the past. We are the heirs of all the ages, and with the photographs of the architecture of all times and of all lands at hand today as never before, the American designer has a rich heritage. The well-grounded, right-thinking architect will continue to strive for appropriateness and beauty and will let originality develop as an incident only, and as the result of new or special conditions of his problem.

"Our houses will continue to be built in much the same kindly spirit and sentiment with which our ancestors built. They will not be identical with them, because times and customs have changed, and, in so far, they will have their own identity and the spirit of their own period; but until our mode of living changes more than it has as yet, I look for no radical changes in our domestic architecture.

"Our mammoth hotels and apartment houses, like our great office structures, are a development of our period, and in them we may rightly expect to see a beautiful, logical and original solution of the problem. In our governmental architecture, I look to see freer, more reasonable design, less hidebound in its adherence to the arbitrary canons of the historic styles and appropriate to a government of and for a people with classic traditions, but in the forefront of a new civilization."



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The Bank Building

By ETHAN ALLEN DENNISON,

Dennison & Hiron, Architects, New York City.

PART II.

THE public is always interested in the safekeeping of its moneys and securities; a well constructed vault insures this. If space is available, the vault or vaults should be located so as to be seen from the public space, preferably at the rear of the main room so as not to interfere with the general work of the bank. Concrete walls, rich in cement mixture and 18" or more in thickness, are rated by insurance companies as giving equal protection to 1" of chrome or openhearth steel. If such vault walls are well reinforced with some of the special devices designed for the purpose, so much the better. The best insurance rating requires a vault door or doors containing not less than 10" of steel, and some companies count doors having torch-resisting metal as coming within this classification. Attacks made on vaults have usually been by explosives or by the acetylene torch. An 18" reinforced concrete wall will withstand both, and a good door, 10" or more in thickness, has probably never been opened by either method. Not that it cannot be opened, but it is not feasible because of the time that would be

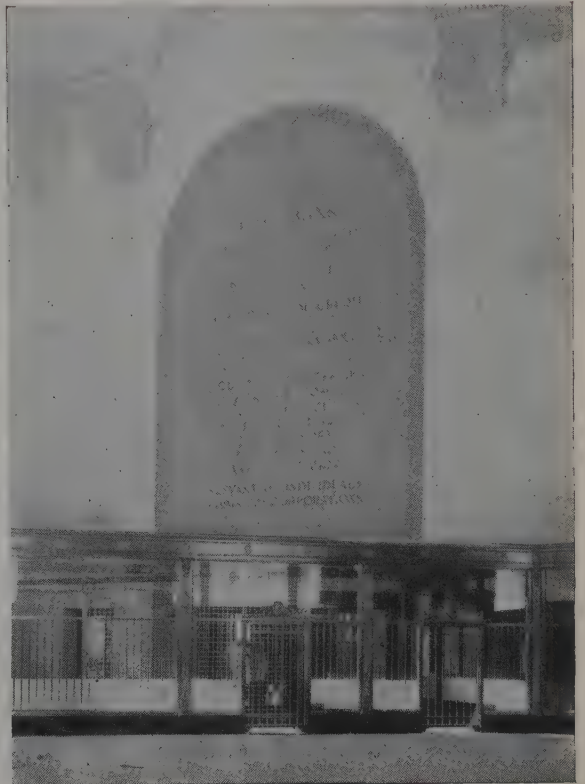
necessary to make such an attack successful. A steel lining is not required if the walls are properly constructed, but it makes an impression on the public without adding any great protection, unless it is $2\frac{1}{2}$ " or more in thickness. Vault companies advocate steel linings, but then it is good business for them to do so. A good acetylene flame equipment can cut a hole in a 2" steel lining, large enough for a man to enter, in half an hour, but such a hole could not be cut in an 18" reinforced concrete vault, with explosives or otherwise, in anything like this time. Of course, all modern vault walls and doors should be electrically protected.

Most banks, except those for savings, do a safe deposit business. Small banks combine their safe deposit vault and security vault in one, with a steel grille dividing one part from the other. Others provide separate vaults for each purpose. Book vaults for the protection of the bank's records are desirable and should be located at a convenient point to the working spaces on the main floor.

There should be planned, in convenient relation



Interior of Citizens National Bank, Waynesburg, Pa.
Dennison & Hiron, Architects.



Good example of panel with inscriptions, Union Market National Bank, Watertown, Mass. Dennison & Hiron, Architects.

to the safe deposit vault, a series of safe deposit booths for the use of customers. A fair arrangement is one safe deposit booth for every two hundred boxes; thus, in a safe deposit vault having 1,000 boxes, there should be approximately five booths.

The amount of space devoted to this department depends largely on what can be made available. If a bank has 2,000 boxes or more, with ten booths, then it becomes necessary to have a good lobby space serving these booths. A safe deposit attendant will be necessary and he will wish a desk and a place for his records. Some banks with this number of boxes will have two attendants. A large public space serving the booths adds very much to the attractiveness of a safe deposit department, but this is sometimes difficult on the main banking floor, and for this reason, especially in large cities where land is expensive, safe deposit vaults are very often put in the basement. If it is thus located, and the bank has 1500 to 2000 or more boxes, a lift to serve this department is advisable, as older customers resent having to use stairs.

Booths serving one person should be a minimum of 3'-4" in width by at least 5' in depth. Dimensions of 3'-6" x 5'-6" are better. Where there are a number of booths, it is desirable to have at least one or two large enough to serve two persons, and in a layout of this kind it is also desirable to have one or

more small private rooms, capable of serving at least four or six persons, as trustees of estates constantly meet in the safe deposit department of a bank and require a place for conference.

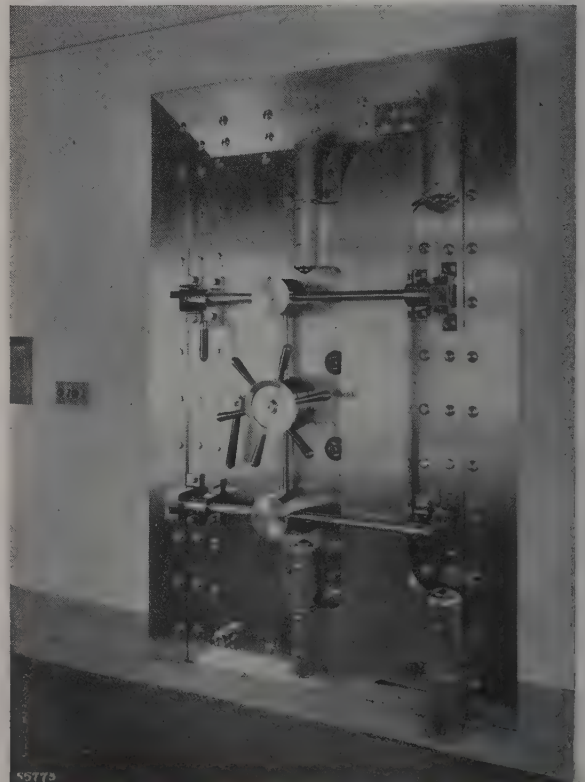
The layout of the safe deposit booth as regards light, ventilation and equipment should be given careful attention. The light should be such that not only the shelf on which the customer works will be adequate, but the light should also penetrate to the floor, so that there will be no danger of the customer leaving securities in the booth. The width of the coupon booth shelf should be at least 20" to 22" and a glass top adds to the effect of cleanliness.

Lockers, retiring rooms and toilets for the employees should be planned in the basement, where possible, and in this space additional vaults for the storage of old records should be provided; likewise, vaults for the storage of customers' valuables, stationery, etc. Where space is available, a clerks' lunchroom with kitchenette, may be found useful.

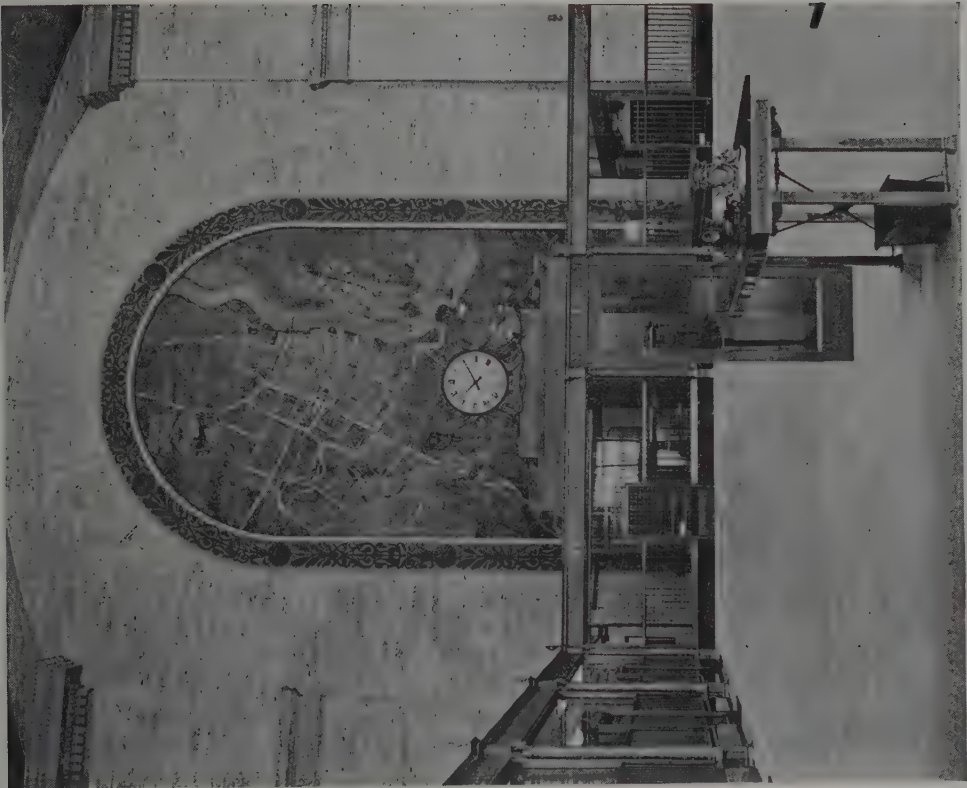
The directors' room is always an important element, but need not be planned on the main banking floor, as it is seldom used more than once or twice a month. A mezzanine gallery in the front, or more often over the vaults in the rear, is a convenient place for it. Space for coats and a toilet connecting with this, is desirable, and in larger banks, a committee room is often required.



12" Upright Vault Door in the Fidelity International Trust Company Building, New York City. Installed by the York Lock and Safe Co.



12" Upright Vault Door, in the Fidelity International Trust Company Building, New York City. Installed by the York Lock and Safe Co.



EXAMPLE OF MURAL DECORATION IN REAR OF PUBLIC SPACE

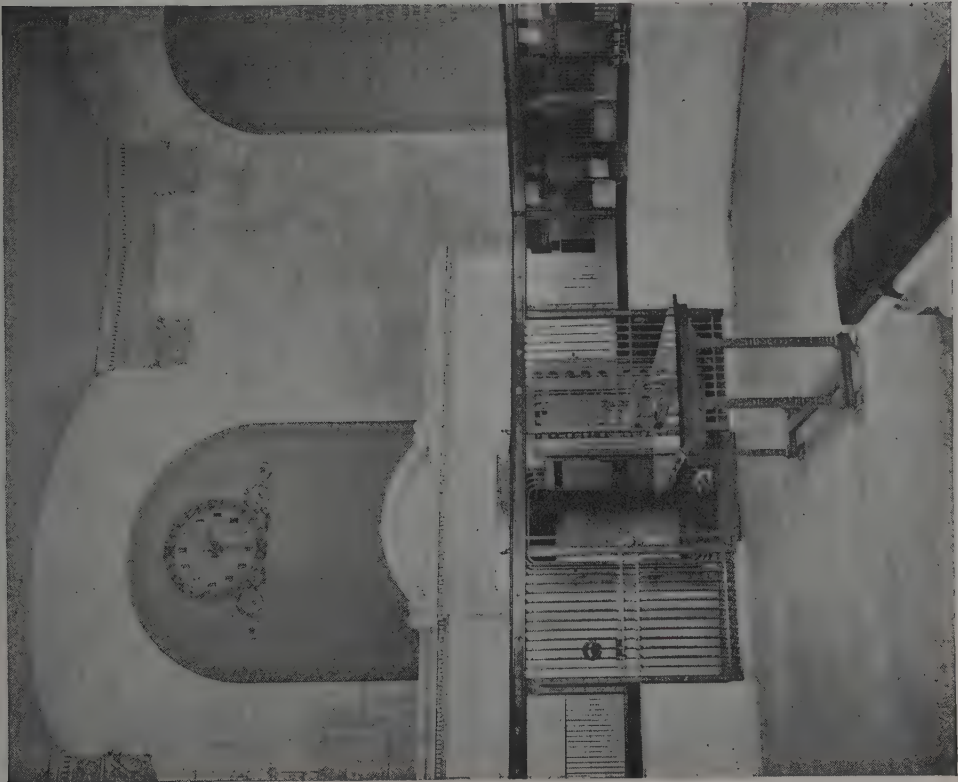
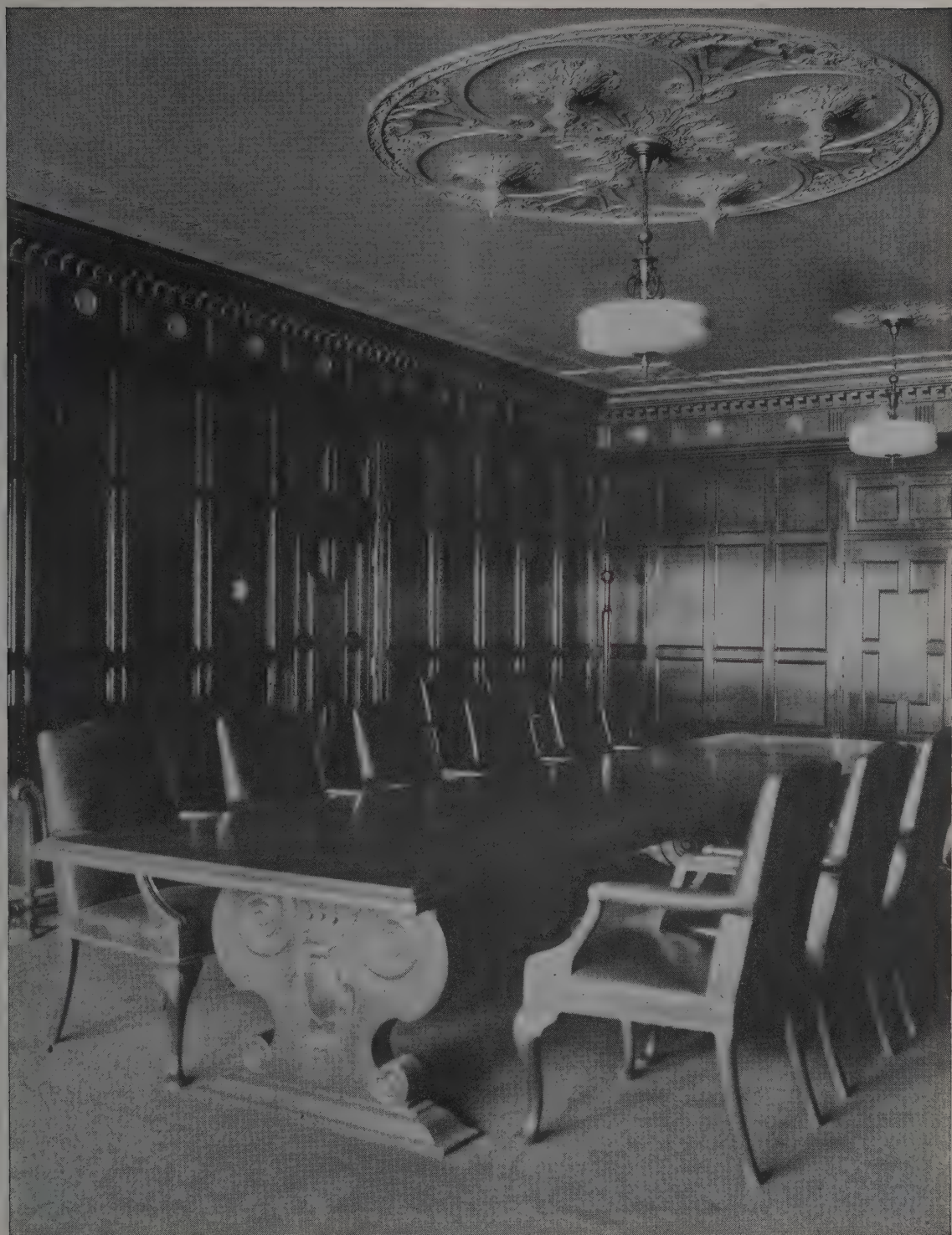


ILLUSTRATION OF VAULT TREATMENT IN REAR OF PUBLIC SPACE

DENNISON & HIRONS, ARCHITECTS



MAIN BANKING ROOM, BANK BUILDING AT DALLAS, TEXAS.
SANGUINET, STAATS & HEDRICK, ARCHITECTS



DIRECTORS ROOM, BANK BUILDING AT DALLAS, TEXAS.
SANGUINET, STAATS & HEDRICK, ARCHITECTS



BANKING ROOM



BANKING ROOM

STATE & CITY BANK AND TRUST COMPANY, RICHMOND, VA.

GEORGE B. POST & SON, ARCHITECTS

In all bank plans careful thought should be given to possible enlargement in the future, as few banks plan their buildings to serve more than eight to twelve years. The writers' firm has planned close to one hundred banks, and he believes that not over fifteen per cent of these have been planned to serve over ten years, in spite of every effort being brought to bear on his clients to build larger buildings. It is doubtful, however, if banks will see a growth in the next ten years equal to that of the last.

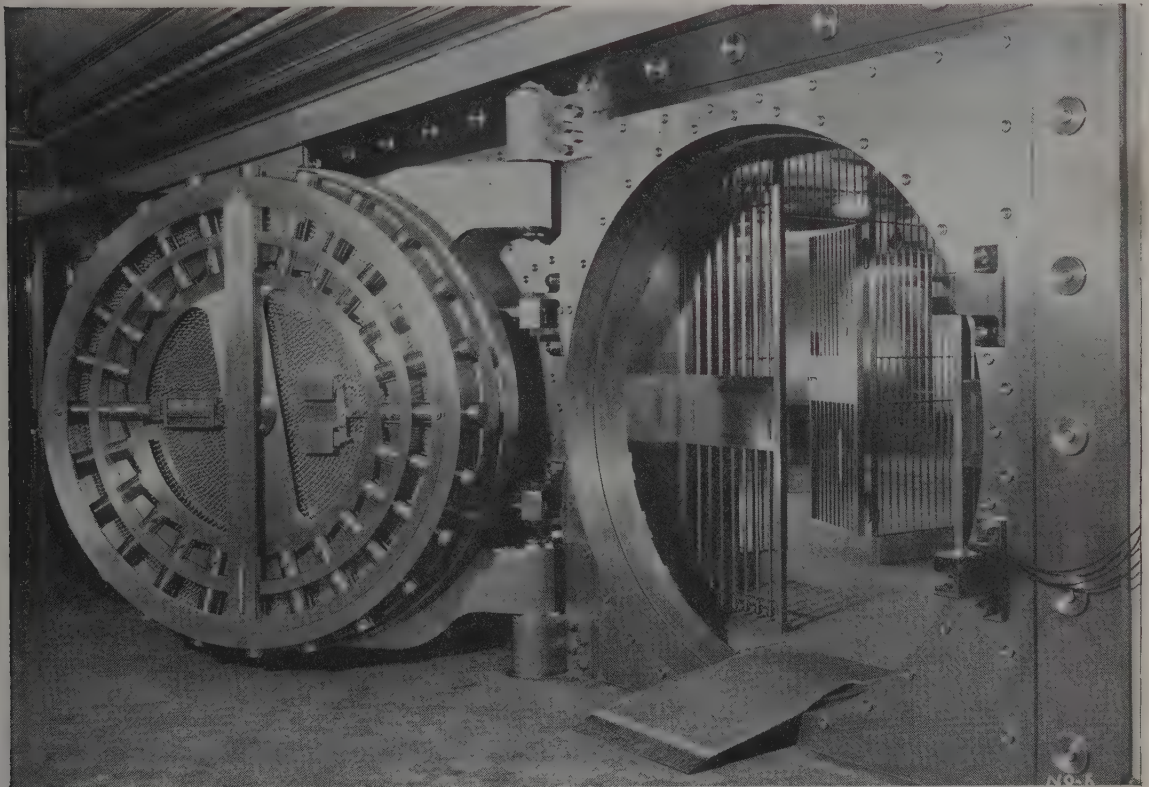
It is perhaps difficult for an architect who has not planned a bank building to realize the amount of detail necessary to make it serve every requirement of the bank's business. The foregoing article has merely scratched the surface. The discussion of the different departments of the bank and their relative importance is too large a subject to cover in this article. When banks grow beyond fifty employees, it will be found that their business covers numerous branches of the banking and security business that are not commonly handled by the medium-sized commercial bank. There is the title, mortgage and bond business, the sale of securities, foreign exchange business, real estate, etc. A large bank also requires a credit officer, with extensive filing space. Again, in the arrangement of departments, there is no definite plan for this, as each banker will have his own ideas. Some prefer individual cages for

tellers while others group one or more tellers in each cage. Some pay and receive at the same wicket, the wickets being arranged alphabetically, while others separate their paying and receiving tellers.

The location of these departments in connection with their relation to the public depends entirely on how important they may be in each bank. The trust business has become an important factor in nearly all banks, as the new laws give the bank greater freedom in the handling of this type of business. Where the trust business has become an important factor, it requires very considerable space, often calling for a large open area for the trust officers who come in contact with the public, a working space for trust bookkeepers and frequently a trust teller, in addition to which numerous private rooms are desirable.

The lighting of a bank is of great importance. In the case of the inside lot, adequate skylight space is necessary for the individual building, whereas this is not so important where side light is to be had. Maximum glass area, wherever possible, is the best means of lighting a bank and care should be taken to have the window frames in metal, if possible. Wood frames in a window eight to twelve feet in width, will use up close to twenty-five per cent of the area, and give a heavy and unattractive effect.

Adequate ventilation should always be provid-



12" Circular Door Type Safe in Commercial National Bank Building, San Antonio, Texas. Installed by the York Safe and Lock Company.

ed, and it seems difficult in a large room to acquire this through ordinary means. A reasonable amount of apparatus for artificial ventilation should be provided in practically all bank buildings; this can be made very intricate and costly, or can be simple for operation only in winter when open windows are liable to create draughts.

Some type of intercommunicating system is necessary in every bank, and where auxiliary telephone systems were the practise in the past, it has developed recently that the local telephone system can be made intercommunicating, thus doing away with the necessity of more than one telephone device on an officer's desk.

If bookkeepers are located at a distance from the teller, the telautograph device will be found a great help. In this way the paying teller can check up on balances without his voice being overheard telephoning.

The artificial lighting of a banking room varies according to conditions. If the room is kept simple and has no skylight, indirect lighting from the top of the banking screen thrown against the ceiling, will give good illumination. It is rather more expensive to operate than direct lighting, but the effect is, perhaps, more pleasing. If there is a skylight in the room, the ceiling will not reflect the light properly, and a certain amount of direct light will be necessary. With either system, however, it will be quite important to have individual lighting fixtures for all clerical workers. For the tellers, the trough lighting system attached to the back of the screen, will render the best service. This system is easy to keep clean and will light every part of the tellers' counter, in addition to which it will throw a certain

amount of light on a customer standing by the banking screen.

The question of materials for interior work is a matter of preference. It is desirable, however, that they be kept light in tone, as this gives a sanitary effect and helps to reflect light. Marble would seem to be the most serviceable material, although wood banking screens have often been used and made very attractive, and even stone has been employed in some of the large banks.

Linoleum probably gives as serviceable a floor for the working space as any material. Cork tile, however, is perhaps more attractive, and has been used in the larger banks. For the public space floor, terrazzo, Tennessee marble, or a combination of the two, probably give the best results.

It is desirable, where possible, to have the counters and desks of the bank of metal, except possibly the officers' desks. This will give better wear and make the building more fireproof. In smaller banks, it is possible to get more or less of a stock unit for this purpose, which costs little more than wood.

The architect should not lose sight of the point of view of the owner and the public. The owner wants, first of all, a practical layout, and next, a cheerful and attractive edifice. If his building is architecturally correct, it reflects creditably upon himself and the public, rendering a service to both and leading the way which others will follow. The best advertisement has been proven to be in the building itself. The public expects a bank to be convenient and to give good service; if it also has dignity and beauty, they will appreciate it and it will become a source of great pleasure to them, as well as to those who occupy it.

(Conclusion)



Vault Room, Illinois Merchants Trust Company, Chicago, Ill. Installed by the Herring-Hall-Marvin Safe Company.

Southwestern Bell Telephone Company Building, St. Louis, Mo.

MAURAN, RUSSELL & CROWELL, *Architects.*

I. R. TIMLIN, *Associate Architect.*

THE building for the Southwestern Bell Telephone Company, St. Louis, Missouri, recently completed, is emblematic of a new spirit in the field of skyscraper architecture, a spirit that has taken a rational step forward and for once freed itself from the shackles of traditional "classic" influence. It gives every promise of being a real architectural achievement. Here is an honest attempt at combining form and mass in a simple cubic formula with an understanding of the potential possibility of a modern commercial problem that presents a comprehensive example of a tall building covering a city block, designed on the set back principle, that points the way to a logical ideal solution of a typical American structure.

The site, bounded by Pine, Chestnut, Tenth and Eleventh streets, has an area of 52,075 square feet. The building, which has a total floor space of 965,000 square feet, reaches a grand mass of 11,967,000 cubic feet, aspiring upward in the form of a pyramid of monumental grandeur to the height of 357 feet above the street.

The original requirement of the owner called for a building in the down town section of sufficient

size to take care of his needs for the next twenty-five years. He wanted one that would provide for the Telephone Exchange with its manifold mechanisms located in the lower stories and, above that, a sufficient amount of office space to take care of the administrative forces for the entire district.

The requirements thus imposed called for a building nineteen stories high. This problem could have been solved easily in the old ordinary way of treating a building of the same height. A square vertical shaft capped with the usual projecting cornice could have been employed.

The Telephone Company being a public service corporation depending upon the good will of the public and profiting thereby, it seemed to the owner advisable to construct a building that would not only serve its material needs but would give more desirable office space, impress the public with the importance of the organization, and be a source of pride to the citizens as well as to the owner. This, then was the problem presented to the architect.

How could he make it impressive? With materials, color, or form? Happy, indeed would he be if he could combine all three! And with this



Business Office Lobby, Southwestern Bell Telephone Company Building, St. Louis, Mo.



SOUTHWESTERN BELL TELEPHONE COMPANY BUILDING, ST. LOUIS, MO.
MAURAN, RUSSELL & CROWELL, ARCHITECTS
I. R. TIMLIN, ASSOCIATE ARCHITECT



LOBBY, SOUTHWESTERN BELL TELEPHONE COMPANY BUILDING, ST. LOUIS, MO.
MAURAN, RUSSELL & CROWELL, ARCHITECTS
I. R. TIMLIN, ASSOCIATE ARCHITECT

idea in mind he began cutting off at the sides and piling on top until he had the equivalent of the nineteen floors, in a building that was about forty stories high—decidedly impressive but too extravagant. Besides this, there was a City Ordinance which prohibited him from having a building over 250 feet high and also a Zoning Law that had been knocked out by the Supreme Court, but which still remained in the affections of the people. So the owner decided that he would get along with less than his nineteen stories of required floor space, reduce the height as much as possible and still retain the spirit of the original. Study after study was made until a form was evolved that seemed mutually satisfactory.

The next step was to find out whether or not it could be erected, because the City Building Ordinance remained in effect and it would be necessary to convince the city officials that while it was a good advertisement for the owner it was an equally good one for the city, and the owner in this case was not trying to get more than the law allowed in floor space or in cubical content but was really trying to improve upon the conditions as laid down by the law. While the building is actually twenty-six

stories high it contains the equivalent of only seventeen stories of the owner's original requirements. In addition to this the structure is cut away from the building line and in stepping back does infinitely less harm to the properties across the streets because there is less obstruction of light in a structure of this type than there would be in a straight up and down building of nineteen stories. The city officials agreed with the point of view of the owner and not only granted the permit but were so impressed with the possibilities that they decided to use the principle established in working out their contemplated new zoning law. Hence that rare condition exists where everyone is not only satisfied but pleased.

Next came the question of material, as the steel skeleton had to be clothed and all materials suitable for the purpose were considered. A number of large samples of brick were laid up and met with favor, but the design was so simple and singularly free from ornament that stone was not out of the question, and when it was found that the increased cost for this material was not insurmountable, Indiana Limestone was selected. Thus the three elements of form, material and color were achieved.



Auditorium Fourteenth Floor, Southwestern Bell Telephone Company Building, St. Louis, Mo.

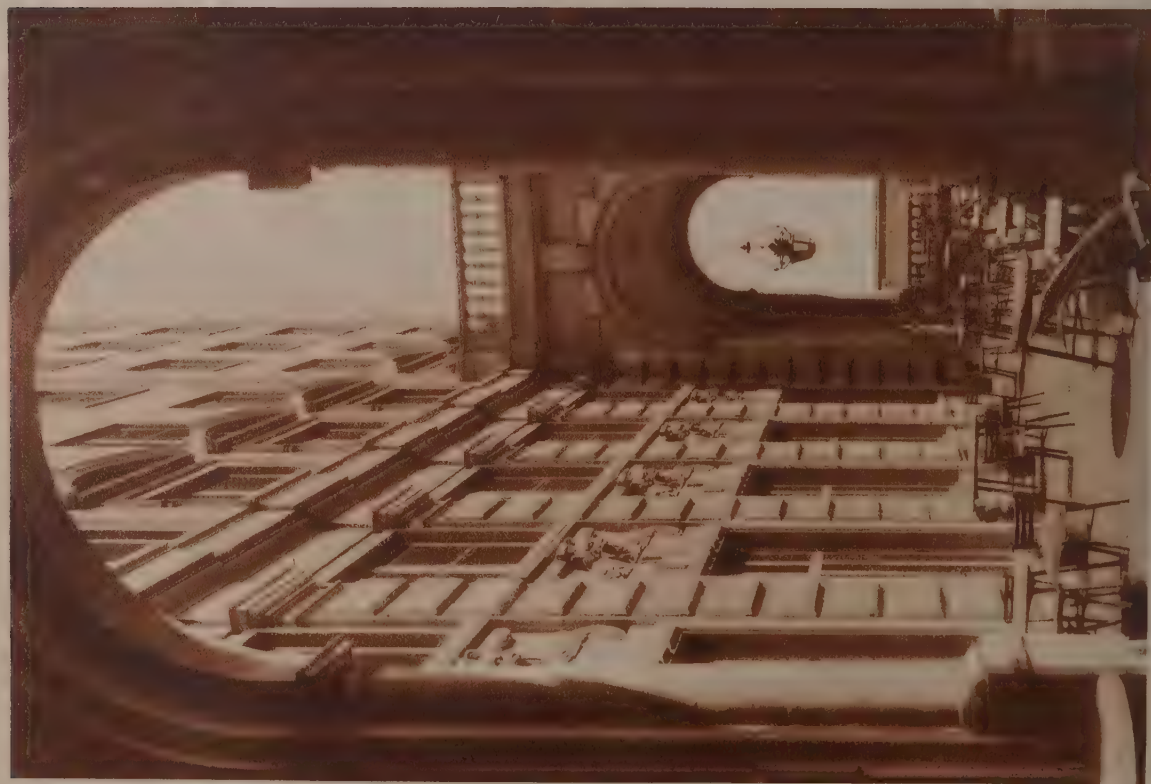
A R E V I E W O F C V R R E N T A R C H I T E C T V R E



Photo: Tebbs & Knell, Inc., New York, N. Y.

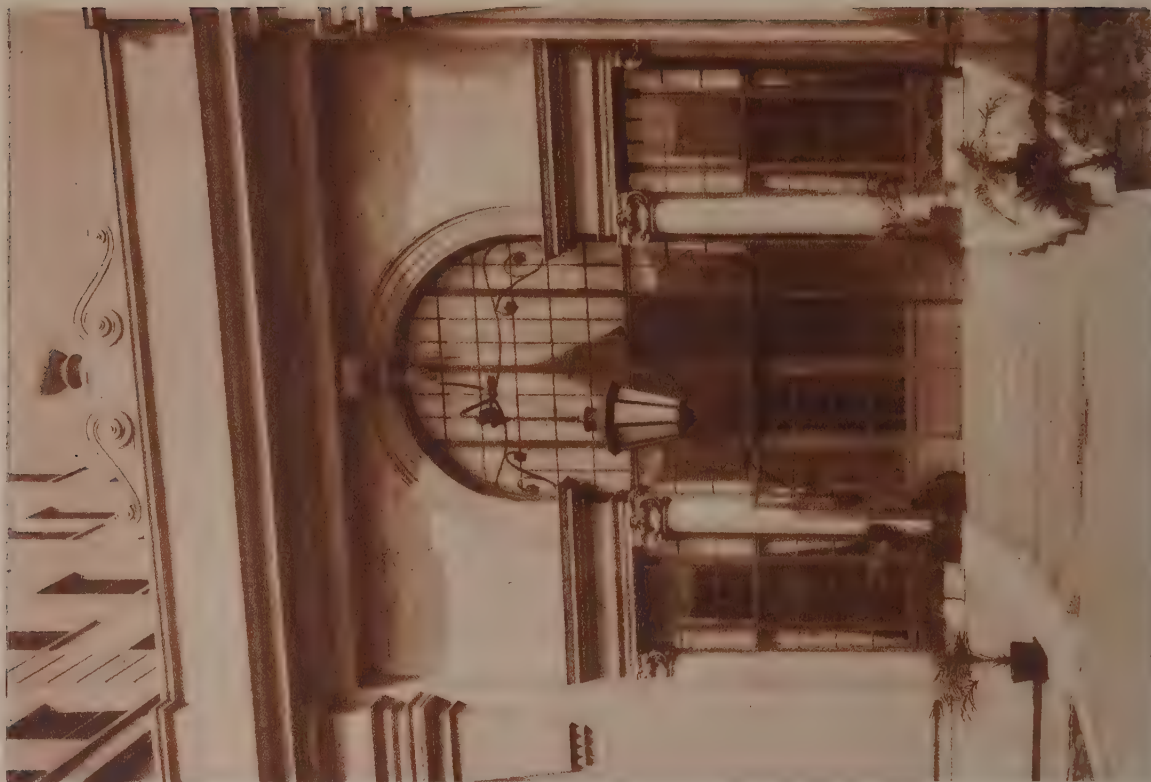
HOTEL TAMPA TERRACE, TAMPA, FLA.
HENTZ, REID & ADLER, ARCHITECTS

*The Southern Architect
and Building News
May, 1927.*



Photos: Tebbs & Kneill, Inc.

TERRACE DETAIL



ENTRANCE DETAIL

HOTEL TAMPA TERRACE, TAMPA, FLA.
HENTZ REID & ADLER, ARCHITECTS



Photo: Tebbs & Knell, Inc.

LOBBY VIEW
HOTEL TAMPA TERRACE, TAMPA, FLA.
HENTZ, REID & ADLER, ARCHITECTS

*The Southern Architect
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Photo: Tebbs & Knell, Inc.

LOBBY VIEW
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Photo: Tebbs & Knell, Inc.

HOUSE OF R. L. WARREN, ESQ., DALLAS, TEXAS.
THOMSON & SWAINE, ARCHITECTS

*The Southern Architect
and Building News
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Photo: Tebbs & Knell, Inc.

HOUSE OF R. L. WARREN, ESQ., DALLAS, TEXAS.
THOMSON & SWAINE, ARCHITECTS



Photos: Tebbs & Knell, Inc

WEST END COUNTRY CLUB, NEW ORLEANS, LA.
M. H. GOLDSTEIN, ARCHITECT

*The Southern Architect
and Building News*



Photo: Tebbs & Knell, Inc.

VIEW IN LOUNGE
WEST END COUNTRY CLUB, NEW ORLEANS, LA
M. H. GOLDSTEIN, ARCHITECT

Church Interiors and Furnishings

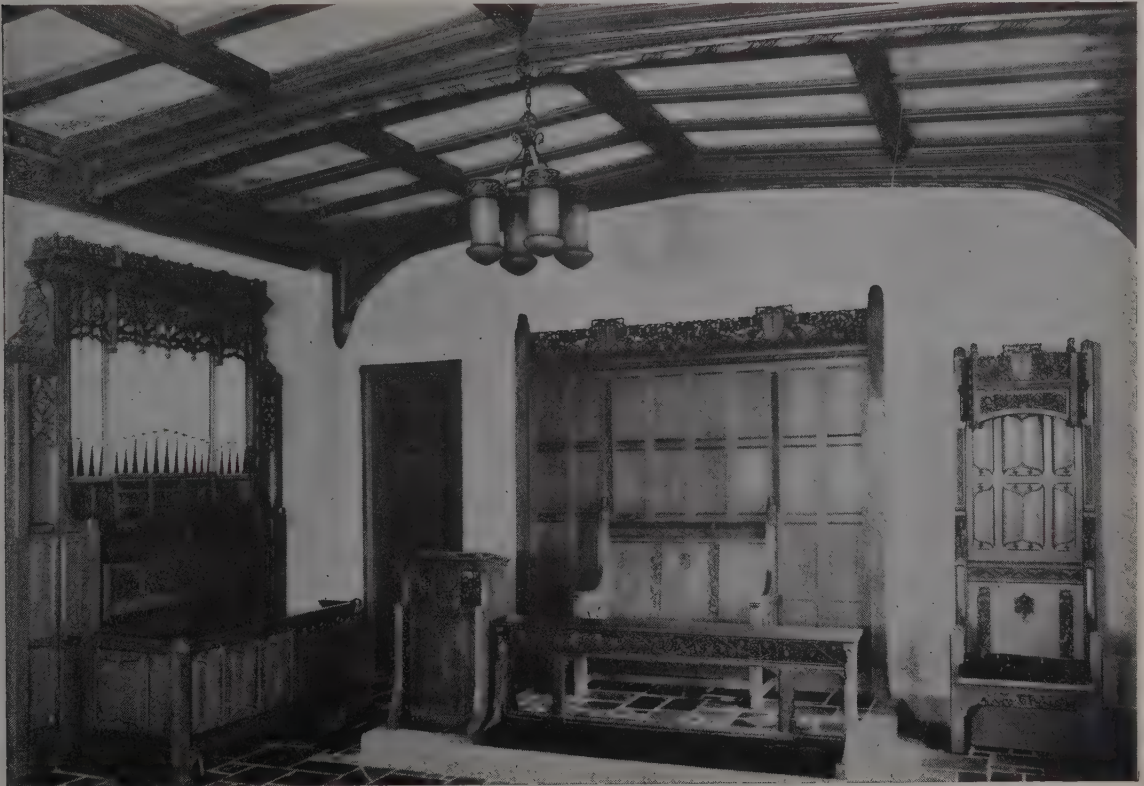
BY THOMAS M. BOYD,
President, American Seating Company

MODERN church builders have a few traits that distinguished the builders of the ancient temples. They enter upon their work with enthusiasm and good intentions; up to a certain point they toil with patience and determination; they visualize the completed structure and strive to make the real as perfect as their ideal.

But, until very recently, there has been a great difference between the temple builders of today and those of olden times. The moderns let their enthusiasm cool off; in their eagerness to have the job completed they sacrifice their ideal to time and expediency. Only in the last quarter century have we begun to recognize in America that church building is an endless task, a continuing job that never can be concluded. Under the wise guidance of a few noble architects and builders we now realize that the ideal must be high and that only with the exercise of supreme courage, patience, devotion and determination can we hope to erect structures for divine worship that will in any manner approach the superb edifices of the past.

It is difficult for us, living in an age of changing and shifting standards, to understand the reverence for perfection that urged the master builders of the past to devote a whole life to a mere detail. Yet, the story of the ancient Christian church is rich in examples of such devotion. Generation after generation labored upon the church structure, and further generations upon its interior. Today we begin, as did the ancients, with good intentions, but the man or woman who is privileged to go to sleep at one end of the continent and awaken at another, "cannot understand why it should take so long to build a church." Nor can the business man, who is accustomed to ordering a building today and occupying it in two or three months, grasp the significance of time and cost in the building of an altar, a pulpit or a choir screen for the church.

Here begins the vast gulf which separates in point of beauty and endurance the temples of the Greeks and the churches of the Middle Ages from similar structures of modern times. The works of the ancients represent time and thought; that of the



Chancel, Metropolitan Temple, Woodward Avenue Methodist Church, Detroit, Mich.
W. E. N. Hunter, Architect.



ORGAN DETAIL
METROPOLITAN TEMPLE, WOODWARD AVENUE METHODIST CHURCH, DETROIT, MICH.
W. E. N. HUNTER, ARCHITECT



LECTERN SIDE, ALL SAINTS EPISCOPAL CHURCH, PASADENA, CALIF.
JOHNSON, KAUFMAN & COATE, ARCHITECTS.



PULPIT SIDE, ALL SAINTS EPISCOPAL CHURCH, PASADENA, CALIF.
JOHNSON, KAUFMAN & COATE, ARCHITECTS.



IMMANUEL EPISCOPAL CHURCH, LAGRANGE, ILL.
MARSHALL & FOX AND JOHN N. TILTON, ASSOCIATE ARCHITECTS
BERTRAM GROSVENOR GOODHUE, CONSULTING ARCHITECT



IMMANUEL EPISCOPAL CHURCH, LAGRANGE, ILL.
MARSHALL & FOX AND JOHN N. TILTON, ASSOCIATE ARCHITECTS
BERTRAM GROSVENOR GOODHUE, CONSULTING ARCHITECT



First Methodist Church, Gary, Ind.
Granger & Bollenbacher, Architects.

moderns, speed and economy. To be sure, many church builders of modern times can and do visualize, as did the builders of old, the completed structure, the majesty of its perspective, the grandeur of its architecture and, possibly, the sanctity of its interior, but few follow the vision to its final and logical conclusion. The result is that when completed, the church does not live in the memory of man or in the hearts of worshipers. If the church does not live, to what extent will the spirit live?

The superiority of the ancient churches and temples over those erected in recent times is not due so much to the lack of perspective among inspired artists and skilled workmen as to the lack of perspective among the worshipers themselves. Churches in the twelfth, thirteenth and fourteenth centuries were built over many years to endure for centuries. The churches we build today are often makeshifts, which are not expected to live more than one or two decades. Particularly is this true as to their interior equipment.

We are apt to forget, or do not know, the tremendous significance which is attached to each piece of chancel furniture and the history that has added to the sanctity of our altars, pulpits, screens and pews. This necessary knowledge will aid us in eval-

uating church equipment and insure against its hasty or ill-conceived preparation.

There is nothing upon this earth to which so much time, thought and effort have been devoted as the interior equipment of the church. It is true that the architectural properties of the church have engaged the minds of the greatest builders of the ages, but once its walls have been completed, the roof secured and the debris of structural operations removed, the builder's work is done. In our times, in fact, the building of a church is considered in two distinctly separate channels of activity—the structural and the furnishing, or equipment. So much stress has been laid upon the completion of the visible structure that when the last tile is laid upon its roof, we are inclined to breathe a sigh of contentment and exclaim, "At last, our church is completed."

In the story of the past, however, this did not apply to the work of the ancients. It did not apply to the temples of Egypt, to the Parthenon, to St. Peter's or to Notre Dame. It did not apply to the great cathedrals of England or to such church edifices in our own country as have lived. Quite to the contrary, the process of church building was a continuous one. All through the past, the church has grown with the spirit and with the community.



Organ Screen, Trinity Lutheran Church, Ft. Wayne, Ind.
Mayers, Murray & Philip, Bertram Grosvenor Goodhue,
Associated Architects.

It has grown imperceptibly at times, but constantly, toward a well defined purpose. It is this slow growth over the years that eventually produced the greatness and comfort of the world's foremost cathedrals. It is this patience that has reflected, particularly in the interior of the church, the patience of Christ. It is the mellowness thus obtained that has helped to perpetuate the word of God. That is why, when we enter a church, properly designed and appropriately furnished, we are gripped by the intensity of its spiritual strength and drawn closer to the infinite.

How compelling is this flood of reverence as we walk slowly up the aisle of a church whose interior enrichment gives testimony to the best that its worshipers could produce. Instinctively, as we near the chancel, we recall the Holy of Holies as planned by the Most High in the formative days of our faith. Instinctively, we are reminded of the coming of His Son, of the Sermon on the Mount, of Jerusalem and Gethsemane. All that has transpired in man's spiritual life passes in review as we bow in silent reverence before the Creator of all things. How can it be denied, in these spiritually restless times, that this influence has not saved the human race from disintegration and decay? And how may we better preserve that influence than by surrounding it with our highest concept of that which is beautiful and inspiring?

The equipment of the interior of a church may be said to require the use of all the architectural and

decorative arts. As all, or nearly all, the arts have grown out of worship, likewise are we today re-applying them in the furnishing of the Lord's House.

Little of what may be called new has come to us during the past few centuries. Hence, we must use or reconvert the best out of the past. We must be governed not alone by the skill, but by the customs of those who established a higher standard in church equipment than we can reach through original sources. To be sure, we can copy and transplant, but with that process is required study, thought and culture. A highly ornate Venetian altar has no place in an early English chancel setting, yet you will find combinations far more distressing in churches where neither time nor means have been spared to attain perfection. A profusely carved Gothic pulpit, perhaps a faithful copy of a masterpiece, often cries out in pain at the presence of a lectern having the machine atmosphere of our own intensely industrial age. And wherever there are cries of pain, there is no peace.

To translate this wealth of knowledge for the common enjoyment of all, is the duty of every building committee actively engaged in the planning and construction of the church today, as well as our architects who are designing these churches. Without that translation, your church becomes merely a place where you are expected to register as a moral or social duty. It does not become a place to which you or your spirit yearns to go.



Chancel, First Methodist Church, Gary, Ind.
Granger & Bollenbacher, Architects.

Co-operation Between Architects and Allied Crafts

*An Interview With Milton B. Medary, Jr., President,
American Institute of Architects*

REOrganization of the Committee on Allied Arts of the American Institute of Architects as the first step in a movement to bring about nationwide union of effort in the arts of design is announced by the president of the Institute, Milton B. Medary, Jr., of Philadelphia.

The purpose, Mr. Medary explains, is to guide the thought and activity of the Institute more specifically toward the interests of architecture as an art. "We wish to make it plain," he says, "that we are more interested in contributing to the great architecture of the world than in standardizing the bricks and mortar of which it must be built."

C. Grant LaFarge of New York is chairman of the new committee, which for the first time now includes as members representatives of other arts. Representing the Institute are the following architects:

Paul P. Cret, Philadelphia; J. Monroe Hewlett, New York; George W. Kelham, San Francisco; Everett V. Meeks, Dean of the Yale School of Fine Arts; Sidney Lovell, Chicago.

Sculpture is represented by C. Paul Jennewein of New York, mural painting by Eugene F. Savage of New York, a fellow of the American Academy in Rome; landscape architecture by Ferruccio Vitale of New York, a trustee of the American Academy in Rome, and the craftsmen by Harry Wearne, president of the Arts-in-Trade Club of New York.

Working with this central committee from headquarters in New York will be committees from the Society of Mural Painters, the National Sculpture Society, the American Society of Landscape Artists, and the Arts-in-Trade Club in addition to committees representing the Institute's fifty-seven chapters in all parts of the country. Committees have already been organized by the New York, Boston, Cleveland, Kentucky, and Indiana Chapters.

The sponsors of the undertaking contemplate a national survey of schools and colleges to ascertain existing conditions in the teaching of the arts. The ultimate aim, Mr. LaFarge says, is to effect collaboration among architects, sculptors, mural painters, craftsmen and landscape architects, for it is these arts of design which together produce the world's architecture.

The viewpoint of the architect toward these other arts would be reshaped, according to Mr. LaFarge, who asserts that the carrying out of present plans would mean a revolutionary advance. The

Committee on Allied Arts may urge that the Institute open its membership to such representatives of these arts as possess recognized merit.

Lack of collaboration is now said to exist almost universally in the schools and colleges. "Undoubtedly a survey of the entire educational field is necessary," Mr. LaFarge declares. "The Committee feels that one of its most important fields of endeavor should be in the schools.

"The Committee is now planning ways and means of vitalizing a program for the gathering and dissemination of data covering the various instances of interesting executed work of the several arts and crafts that in their sum make up architecture.

"That is to say, sculpture, either a part of, or related to, architectural design; mural decoration; landscape treatment and the innumerable works of the craftsmen.

"Serious attention is being given to the problem of fostering the principle and practice of collaboration in our educational institutions. Facts already uncovered indicate pretty clearly the immense task that lies ahead.

"Leaving aside the well-known example of the American Academy in Rome, which is founded upon the collaborative idea, and practices it, the Committee is devoting itself to home conditions, which are sufficiently curious and diverse to warrant the conclusion that reform must be fundamentally effected in the school so that the future generations of architects, mural painters, sculptors, landscape architects, and craftsmen will work together in the building of civilization.

"One phenomenon developed may be described roughly as a point of view regarding the relative importance and standing of arts of design. This point of view is exemplified by the position given to the schools teaching these arts.

"In a general way, a line may be drawn between the schools of the East and those of the Middle West. In the former the schools of design are in a large measure free and stand upon their own feet; in the latter they are considered as more or less trivial adjuncts to really useful things.

"This appears to be particularly the case in state-supported institutions. The prevailing plan seems to be to make architecture a sort of branch of engineering, and landscape architecture a minor incident to agriculture.

"We are finding difficulty in changing this point of view. Suggestions of change are sometimes resisted and sometimes met with the statement that an institution which derives its support from the farmers cannot undertake to enlighten them.

"The probability is that the farmers in question are more receptive, and possess better intelligence, than the professors.

"The Committee has reached the conclusion that a 'Credo' or statement should go forth from the Institute setting forth the real importance of the arts of design and the reason why the teaching of those arts should be given the position it deserves in a civilized community.

"The committee has under consideration the propriety of suggesting a new class of membership of the American Institute of Architects, this class to consist of individual practitioners of the allied arts chosen carefully because of their excellence.

"The reason advanced for this suggestion was substantially the reason for the creation of a Committee on Allied Arts, whose function it is to direct the attention of the architectural body to the principle of collaboration, which can never reach its full development, except through the breaking down of many barriers and through actual fellowship

amongst all those whose work is necessary to the finest and most complete and significant American architecture.

"The Committee feels that if the Institute is prepared to consider this idea it must be with a view to make the proposed membership a complete thing, and not merely a handsome compliment.

"We propose to preach the doctrine of the essential interdependence of all the arts and crafts. The Committee is working on the principle that architecture is a composite thing. It is made up and will be increasingly made up of many designs. The architect is the co-ordinating spirit."

A notable beginning in collaboration, Mr. LaFarge says, has been made at the new Post Graduate Institute of Architecture at Lake Forest, Illinois, where the Universities of Michigan, Illinois, Ohio and Iowa each send for Summer instruction two architects and two landscape architects from their graduating classes.

Mr. LaFarge describes the Department of Fine Arts at Yale as "Undoubtedly a collaborative enterprise of the first importance." Hundreds of architects and representatives of allied arts, according to the Committee's plans, will be actively enlisted in the work of vitalizing the idea of collaboration.



Sculptural Piece in Gallery of Mayflower Hotel,
Washington, D. C.

ARCHITECTURAL MEMORANDA

COMPETITION FOR GROUP OF BUILDINGS TO COST \$750,000 IN WESTERN AUSTRALIA.

BRITISH, French, and American prizes in architecture, all open to the architects of this country, are announced by the American Institute of Architects.

The University of Western Australia is inviting architects of the British Empire and of the United States to submit designs for a group of buildings to cost about \$750,000 which are to be built with funds bequeathed to the University by the late Sir John Winthrop Hackett, the first Chancellor of the University.

Three prizes of \$1,500, \$1,000, and \$500 are offered. The general conditions of the competitions are those recommended by the Federal council of the Australian Institute of Architects. The competition closes at Perth, Western Australia, August 23.

Copies of the conditions may be obtained from the Commissioner for Australia in the United States, 44 Whitehall Street, New York. The announcement said that the restrictions of the American Institute's Competition Code do not apply outside the United States.

A scholarship valued at \$500, offered by Alfred Hopkins in memory of his brother, Walter L. Hopkins, will be awarded to the Class "A" student in the Department of Architecture, Beaux-Arts Institute of Design, who obtains the highest number of values in competitions in the school year. The scholarship is open to all architectural draftsmen who have not been abroad before.

According to the rules of the Fontainebleau School, all students must be white citizens of the United States, and in order to compete must notify the Beaux-Arts Institute of Design, 126 East 75th Street, New York, before May 19.

Two competitive prizes of \$800 each in the School of Architecture of Princeton University are announced for 1927-1928. The prize will be awarded to the winners of a competition in design to be held from May 20 to May 31 of this year.

"The purpose of the prizes," according to the announcement, "is to place at the disposal of experienced draughtsmen of unusual ability, who desire to complete their professional training by contact with the academic side of architecture, the advantages found in the School of Architecture, the Department of Art and Archaeology, and the Graduate School of Princeton University.

"The winners are exempt from tuition fees. The candidates shall be unmarried male citizens, not less than twenty-one years of age and shall have been employed as draughtsmen in architects' offices for not less than three years.

"Applications to compete must be filed before April 18 with the Secretary of the School of Architecture of Princeton University."

The managing committee of the John Stewardson Memorial Scholarship in Architecture will hold a Pennsylvania competition for a scholarship valued at \$1,000. The holder will study architecture in this or foreign countries, as determined by the committee.

COMPETITION IN PAINTING CONDUCTED BY SAN ANTONIO ART LEAGUE.

MANY Texas towns will be invaded this spring by artists from all parts of the country seeking subjects for paintings which they will enter in a great competition for \$14,500 in cash prizes.

This competition has been announced by the San Antonio Art League, through its President, Mrs. Henry Drought, following the closing of a highly successful similar contest in which \$6,000 was awarded in cash prizes.

The coming competition will close January 15, 1928. Prizes will be awarded as follows:

For the best paintings in oils based on the theme of Texas wild flowers, open to competition by all artists of all nationalities and places of residence: First prize, \$2,500; second \$2,000; third, \$1,500; fourth, \$1,000.

For the best paintings in oils based on the theme of Texas wild flowers, open to competition only by artists resident in Texas: First prize, \$1,000; second prize, \$500.

For the best painting in oils depicting Texas cotton fields, open to competition by all artists: First prize, \$1,500; second, \$1,000.

For the best paintings in oils of Texas ranch life, open to competition by all artists: First prize, \$1,500; second, \$1,000.

All the foregoing are purchase prizes.

In addition to the purchase prizes, it is provided that 10 additional paintings are to receive honorable mention, and that to the painter of each of these 10 pictures shall be awarded a prize of \$100, which shall not purchase the picture.

Further details, entry blanks and rules of the contest can be had by writing to the San Antonio Art League, Witte Memorial Museum, San Antonio, Texas.

ENGINEERS FAVOR ADVANCE PLANNING OF FEDERAL PROJECTS.

A PLAN framed by the nation's engineers to stabilize employment and industry through the advance planning of Federal projects involving public roads, rivers and harbors, and public buildings was presented to the semi-annual meeting of the Academy of Political Science at the Hotel Astor, New York City, April 8, by Lawrence W. Wallace of Washington, executive secretary of the American Engineering Council.

Huge sums can be saved, Mr. Wallace declared, by the establishment of a Department of the Interior, whose structure he called outworn.

Within this Department, Mr. Wallace explained, by the establishment of a Department of Public Work and Domain to replace the present Department of the Interior, whose structure he called outworn.

"Through the efforts of such a Board it is reasonable to expect that long range planning of all public works will be effected even though administrations change, new policies are developed and new alignments within the government take place," Mr. Wallace continued.

"This Board, under the coordinated plan encompassed in the formation of a Department of Public Works and Domain, should be able so to project governmental construction as to have a most substantial influence in leveling business cycles.

"The potentialities of such planning are made apparent when the extent of the expenditures for Federal construction is understood. The Bureau of Public Roads is now spending, and has for some years past spent, in excess of \$75,000,000 annually for the construction of public roads.

"During the next fiscal year the Federal Government will spend over \$60,000,000 on river and harbor improvements. The Supervising Architect's Office, alone, will erect \$165,000,000 worth of Federal buildings during the next six years, as the result of a single authorization of Congress.

"This money is to be expended at the rate of \$25,000,000 per year outside of the District of Columbia and the balance of the annual allotment is to be spent in the District of Columbia.

"The foregoing and other large services will spend in excess of \$200,000,000 in the fiscal year ending June 30, 1928, more than three-fourths of which will be for construction work.

"All of these expenditures will be made without any consideration of the business cycle. The trend of the supply and demand for material will not be given consideration for as much as six months in advance of the need. The situation as to employment will scarcely be considered.

"Undoubtedly the expenditures to be made for the erection of federal buildings, highways, and river and harbor improvement are justified.

"We hold, however, that it is exceedingly unfortunate that the Federal Government has not provided means whereby a considerable amount of such appropriations could be retained until such time as business conditions became so depressed as to threaten a large degree of unemployment, then release it for public construction.

"In addition to approximately \$150,000,000 to be expended during the next fiscal year by the Federal Government for the construction of public works a tremendous volume of public works construction will be done by the states. According to conservative estimates the states spent between \$300,000,000 and \$500,000,000 for such purposes in 1925.

"The total expenditure by the Federal and State Governments is very appreciable percentage of the entire construction volume in any year. In 1925 an aggregate of \$5,000,000,000 was so spent.

"The Federal Government has no control over the expenditures of the States. It is believed, however, that if the Federal Government should set an example of utilizing its expenditures for public works construction as a means of leveling the business cycle that the several states and municipalities would in time do likewise.

"Certainly if an appreciable amount of Federal, State and municipal expenditures for public works construction were taken off the top of a boom and placed in the trough of a depression it would materially alleviate the serious consequences of a business depression.

"Such a procedure would be far more sensible and wholesome in its influences than unemployment doles, or unemployment insurance, or bread lines. Such a procedure would enable public works of every kind to be constructed at a lower cost, because in periods of depression price levels are lower than in boom times.

"Thus the masses would secure comforts and enjoyments in a greater measure and with greater ease, as taxes need not be so high. Even the advantages cited may not be the most valuable results of long range planning. The mere fact that it would be known that a money reservoir of large proportions would be tapped at the first significant sign that a business depression was about to ensue would have a tremendous psychological effect.

"It is well known that the attitude of mind has a good deal to do with the starting of a depression as well as with the depths to which it goes. We have learned such a lesson in connection with our banking system. Good banking principles demand adequate bank reserves.

"The Federal Reserve Bank, in addition to its actual cash reserve, imparts confidence in our national banking system by its very existence. Soon after its creation it wielded a tremendous influence in removing fear of financial difficulties."

NEW OFFICERS OF A.G.C.

THE new officers of the Associated General Contractors of America, as reported by the Tellers Committee to the Eighth Annual Meeting of the Association, recently held at Asheville, N. C., are as follows:

President, Sumner Sollitt; Vice-President-at-large, L. C. Wason; Vice-President, Zone 2, H. H. Wilson; Vice-President, Zone 4, W. A. Snow; Vice-President, Zone 6, H. P. Treadway; Vice-President, Zone 8, G. W. Gauntlett; Director, Districts 2-3, J. W. Harris; Director, Districts 4-5, W. R. Hughes, Jr.; Director, District 7, T. J. Baker; Director, Districts 12-13, J. W. Mann; Director, Districts 14-15, W. A. Bechtel; Director, District 16, J. M. Clifton.

CRAFTSMEN'S NUMBERS SHOW BIG DECREASE.

THROUGH death of their members, prohibition of apprentices, restriction on taking in new members and the withdrawal of members to enter other than the building trades, it is estimated that there has been a reduction in the total number of mechanics in building trades of more than 25 per cent during the last five or six years, says the Builder-Economist. Today it is estimated that at least 35,000 new skilled mechanics are needed annually in the United States to replace those who die or retire.

The loss in the ranks of building labor is even greater than in the skilled trades, because restrictions on immigration have curtailed the supply from Europe.

SOUTHERN CLAY PRODUCTS ASSOCIATION PROMOTES BUSINESS FOR SOUTHEASTERN ARCHITECTS.

THE Southern Clay Products Association with main office at Macon, Georgia, has recently mailed out to architects a list of several hundred names of people that requested their booklet, "The Home You Can Afford," indicating that they were interested in building a home.

This idea on the part of the association is one of

the most progressive we have noted on the part of any manufacturer. The architects of the South-east should certainly appreciate the information as it furnishes good leads for new commissions.

COMPETITION FOR RESIDENCE AND GARAGE.

AN Architectural Competition for the uses of West Coast Woods in Home Construction is announced by the West Coast Lumber Trade Extension Bureau of Seattle, Washington. Mr. J. Lister Holmes, A. I. A., has been selected as the professional adviser. This competition was proposed by Mr. C. W. Stinson, of Seattle, who is presenting the first and second prizes. The competition is offered by the above named bureau and is being conducted under the auspices of the Washington State Chapter of the American Institute of Architects. The Competition committee consists of the following men: Harlam Thomas, Chairman; J. Lister Holmes, Vice Chairman; William J. Bain, David J. Myers and Robert F. McClelland, all of Seattle and Nelson J. Morrison, of Tacoma. Competition open to any architect, architectural firm, designer, or draughtsman. Closing date August 1, 1927. For complete program address the West Coast Lumber Trade Extension Bureau, 562 Stuart Bldg., Seattle, Wash.

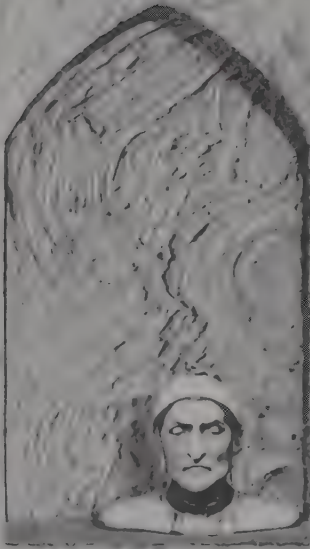
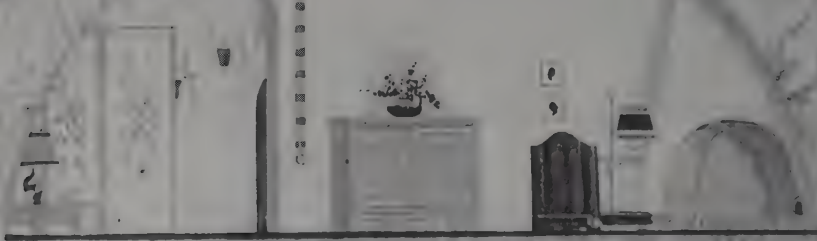
B. MIFFLIN HOOD ELECTED PRESIDENT AMERICAN CERAMIC SOCIETY.

THE American Ceramic Society recently selected as its president B. Mifflin Hood of the B. Mifflin Hood Brick Company, Atlanta, Ga. Such an honor is a worthy tribute to a man who has done much for the development of ceramic industries in the South, and especially for the part he played in getting a ceramic school established as a part of the Georgia Tech curriculum. No State in the Union seems to be richer in ceramic opportunities than Georgia. While developing his own business to a national basis, Mr. Hood has been active in attracting ceramic manufacturers to the study of Georgia clays. The great national organization is to be congratulated on the election of Mr. Hood to its presidency.

MR. HAL F. HENTZ and Mr. Rudolph S. Adler announce they have formed a partnership with Mr. Phil Shultze to be known as Hentz, Adler & Shultze, Architects, to succeed the old firm name of Hentz, Reid & Adler, with offices at 1330 Candler Bldg., Atlanta, Ga.

Reg. Applied for U. S. Pat. Off

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PLASTIC STONE *for Interior Walls*

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Backgrounds of Enduring Charm

are easily produced with RUFKOTE—favored by Painters, Decorators and Architects because it contains many distinctive qualities and exclusive features.

RUFKOTE sets extremely hard and is not easily marred. Bold effects can be used without danger of cracking, shrinking or wilting. RUFKOTE is prepared with cold water and is easily applied to walls.

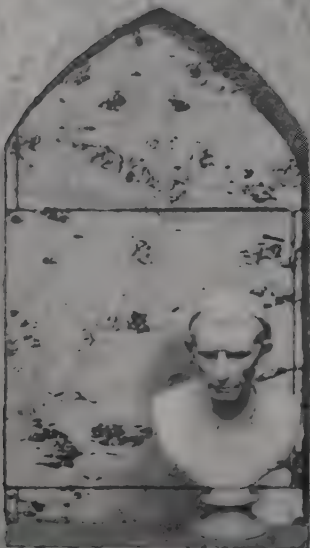
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With The Architects And Builders

Building Reports and Personal Mention

E. M. Tucker and Maural, Russell & Crowell, Associated Architects for \$2,000,000 Office Building.

Construction is in progress on the new 22-story office building at St. Louis for the Missouri Pacific Railroad Company, to involve an expenditure of approximately \$2,000,000. The main portion of the building will be 22 stories, with setbacks at the twelfth and eighteenth floors. It will extend 100 feet on Olive street and 193 feet on 13th street, the foundation to consist of 76 piers resting on bed rock about 50 feet below the sidewalk. Its design will permit the erection of eight additional stories later, increasing the height from 250 feet to 334 feet for the main structure and 432 feet for the tower. The volume of the building will be 3,618,750 cubic feet and its total floor area available for office space will be 230,000 square feet.

Plans for the structure were prepared by E. M. Tucker, architect for the Missouri-Pacific Lines, and Mauran, Russell & Crowell, St. Louis, associate architects. The John Hill Construction Company, St. Louis, has contract to erect the building to the first-floor level and the American Bridge Company, New York, for 4000 tons of structural steel.

L. W. Baldwin is president of the Missouri-Pacific Railroad Company and E. A. Hadley is the chief engineer.

I. R. Timlin and Lang & Witchell, Associated Architects for \$4,500,000 Telephone Building.

Work has been started on the first unit of the new \$4,500,000 administration building to be erected at Dallas, Texas for the Southwestern Bell Telephone Company, whose main offices are in St. Louis. Contract has recently been awarded to the Henger & Chambers Company of Dallas for excavation, foundation and retaining walls for this unit, which will be 13 stories high and will cost approximately \$2,700,000 while the Virginia Bridge and Iron Company of Roanoke, Va., has been awarded contract for the fabrication and erection of the structural steel. Excavation has been sub-let to the Dallas Transportation Company and reinforcing steel to the Southern States Steel Company, both of Dallas.

The building will be 175 by 107 feet, of steel, reinforced concrete, brick and stone construction, with a foundation to carry 18 stories. I. R. Timlin of the Southwestern Bell Telephone Company, St. Louis, and Lang & Witchell, Dallas, are the archi-

itects. W. J. Knight & Co., St. Louis, are the structural engineers and D. B. Hulls is the engineer of the telephone company at Dallas.

Joseph Beck Designs \$2,000,000 Hotel at Beaumont, Texas.

According to an announcement by F. Riley Flannagan, representing the Flannagan interests of Dallas and Chicago, tentative plans for the proposed 16-story hotel to be erected in Beaumont, Texas, call for an expenditure of approximately \$2,000,000. A site, fronting 79 feet on Broadway avenue and 265 feet on Liberty, has been purchased for the building, which will contain 756 rooms, including 574 guest rooms and 84 two-room suites, each with private bath, and 14 sample rooms. The hotel will be provided with a private banquet hall, large dining room, lobby stores, barber shop and other facilities. Joseph Beck of Beaumont is the architect and it is understood that the building contract will soon be awarded.

Wyatt C. Hedrick Architect for \$2,000,000 Hotel at Amarillo, Texas.

General contract has recently been awarded by Alex. Davidson of Amarillo, Texas, to the Hughes-O'Rourke Construction Company, Dallas, for the erection of a \$2,000,000 hotel at Amarillo, which will be operated by the Baker Hotel Company of San Antonio. The building will be 17 stories and basement, of reinforced concrete construction, faced with brick and Bedford stone, with granite base. It will contain 600 rooms. Wyatt C. Hedrick of Fort Worth is the architect.

G. Murray Nelson Designs \$1,000,000 Hotel to Be Erected Near Southern Pines, N. C.

Plans have been prepared by G. Murray Nelson, Raleigh, N. C., for a resort hotel near Southern Pines to be erected, it is said, by the Aberdeen-Southern Pines Syndicate, of which A. M. Steinberg of Southern Pines is president. It is to be known as the Montevideo Park Hotel and will contain 240 rooms. The project will embrace a clubhouse, enclosed bathing pavilion, boathouse, 18-hole golf course and 1800 residence lots. The buildings will be fireproof and operations will probably start within 60 days. It is stated that 40 per cent of the building lots have already been sold, for the most part to Northern interests.

Important Points for Permanent Construction

GALVANIZED REINFORCING STEEL

(will not destroy the concrete)

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(last the life of the building)

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GALVANIZED FIRE ESCAPES

(always safe, altho neglected)

GALVANIZED BUILDING FRAMES

(permanent construction)

GALVANIZED STEEL BRIDGES

(eliminate maintenance)

*HOT DIP GALVANIZING is 100% protection
against rust, and that's saying a whole lot.*



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Guarding a source of danger in case of fire—

The elevator shaft is the main artery of a business building, but it is a constant source of danger in case of fire. Unless properly protected it transmits fire rapidly from floor to floor, acting as a mighty flue.

Leading architects therefore are specifying United Metal Elevator Doors and Enclosures, carrying the label of the Underwriters' Laboratories. No doors without this label can furnish measured, certified protection under all conditions.

If you do not have the United Handbook, send for a copy.

THE UNITED METAL PRODUCTS CO.

CANTON, OHIO

UNITED METAL DOORS

Eleven Story Hotel Designed by Wysong & Bengston.

Bids have been received by the Ashland Hotel and Realty Company, through Wysong & Bengston, architects, Charleston, W. Va., for the erection of a hotel at Ashland, Ky. The building will be 11 stories and basement, 82 by 64 feet, fireproof, with concrete foundation and composition roof.

A. L. Harris Designs \$1,000,000 Hospital in Washington, D. C.

Bids have been received by the Board of District Commissioners for additional construction at Gallinger Hospital, Washington, D. C., to cost approximately \$1,000,000. The proposed work will include a domestic or service building, with corridor to the psychopathic group, for which the basement has nearly been completed, and the construction of ward building No. 4, to contain more than 1,000,000 cubic feet. The former will cost about \$450,000 and the latter, \$550,000. The ward building will be seven stories, 262 by 45 feet, with tile or slate roof. Plans and specifications have been prepared by A. L. Harris, municipal architect, with Dr. S. S. Goldwater of Mt. Sinai Hospital, New York, as consultant.

\$1,000,000 Federal Reserve Bank Designed by Parker, Thomas & Rice, of Richmond, Va.

General contract has recently been awarded to the George A. Fuller Company of New York and Washington by the directors of the Federal Reserve Bank of Richmond for the erection of a new \$1,000,000 building for the Baltimore branch of the bank. The contract has been approved by the Federal Reserve Board and the construction of the building has been authorized. The structure will occupy a site at Lexington and Calvert streets, 100 by 125 feet, and will cover the entire area on the main floor, but will set back on the west side above this level to assure abundant light and air. Plans call for five stories and basement, of limestone construction.

With the exception of a driveway, shipping courts and heating plant area, the entire basement, first and mezzanine floors will be devoted to executive, currency and coin, and security departments of the bank and to other clerical departments. The second and third floors will be devoted to office space, in which practically no partitions will be used. Various departments will be divided only by aisles or railings, so that expansions or adjustments may be made as needed, without expensive alterations. The fourth floor will be left open and unfinished for the present, enabling the bank to extend its facilities or rearrange its departments in the future without having to enlarge the shell of the building. Fifth floor space will be devoted to a combination auditorium

and lunch room, kitchen, rest room, study and other facilities for the welfare of the bank's personnel.

Parker, Thomas & Rice of Baltimore are the architects and Charles L. Reeder, also of Baltimore, is the consulting engineer. Albert H. Dudley is the managing director of the Baltimore branch of the bank.

E. W. Sipple Designs \$800,000 Hotel at Tulsa, Okla.

The Swenson Construction Company of Kansas City, Mo., has been awarded general contract for the new \$800,000 office building to be erected in Tulsa, Okla., by the McBirney Investment Company of that city. Heating and plumbing contract has been awarded to the McMahon Company, also of Kansas City, and contract for terra cotta to the Northwestern Terra Cotta Company of Chicago. E. W. Sipple of Tulsa is the architect.

The building will be 10 stories and basement, of reinforced concrete and structural steel, with concrete foundation, cement and terrazzo floors and composition roof. It will be equipped with a steam-heating plant and will be served by four elevators.

M. Leo Elliott Architect for \$750,000 Apartment at Tampa, Fla.

The \$750,000 Myelvaron Apartment Building has recently been completed at Tampa. It is regarded as one of the finest structures of its kind in Florida. The structure is 10 stories, fireproof, of steel and reinforced concrete construction, and contains 78 apartments, ranging from bachelor suites of one room and bath to nine-room apartments. It is of Italian Renaissance architecture, with cream-colored stucco and ornamental tile exterior; each apartment is equipped with steam heat, telephone and Frigidaire.

The building is owned and operated by the Gillett Apartments, Inc., D. Collins Gillett, president. The structure overlooks Plant Park and the Hillsborough River, and is close to the residential section of the city. M. Leo Elliott is the architect and the H. G. Fleming Company general contractor, both of Tampa.

Denham, Van Keuran & Denham Architects for \$550,000 Apartment.

A. C. Sherman, owner of a site at Government and Ann streets, Mobile, Ala., has filed application for a building permit to erect a \$550,000 apartment house on the property. Plans prepared by Denham, Van Keuran & Denham of Birmingham call for a five-story structure. It is understood that outside capital is interested in the project.

Manufacturers' Literature

NEW QUARTERS FOR THE KNICKERBOCKER SLATE CORPORATION.

The Knickerbocker Slate Corporation, E. J. Johnson, president, has removed from its old location at 153 East 38th Street to new and larger quarters at 355 West 26th Street, New York City.

The company does a large and steadily increasing business in standard roofing slate, structural slate, black boards, garden walks, etc., and is favorably known among architects and builders throughout the South for the high quality of its products and splendid service.

For many years the Knickerbocker Slate Corporation has made a specialty of "Old European Slate Roofs" in natural colors, and which have become very popular.

Roof suggestions for any building project will be furnished readers of the *Southern Architect* without charge.

ZOURI DRAWN METALS COMPANY WINDS WITHSTAND HURRICANE.

Paragraph from letter written by the Turtle Construction Company, Nassau, Bahamas, to Zouri Drawn Metals Company.

"It might be of interest to you to know that during the recent hurricane, owing to the suddenness with which it came upon us we were unable in any way to protect the present set of store fronts that we have recently installed for you. We are happy to report that there was no damage whatsoever done to these fronts, in spite of the wind pressure which was enormous as the velocity was about a hundred and twenty miles an hour. We might further say that your windows withstanding this pressure was not due to their not being exposed or on the lee side. As a matter of fact, they faced the east and had to withstand the full force of the wind. Needless to say that the owners of the store and ourselves feel confident in making recommendations for using your store fronts."

BLAKE SPECIALTY COMPANY PAMPHLET FOR ARCHITECTS AND ENGINEERS.

The Blake Specialty Company of Rock Island, Illinois, have ready for distribution to architects and

engineers, a comprehensive pamphlet describing in detail Blake Simplex Safety Waste Drains. This pamphlet has been prepared for the exclusive use of the architectural and engineering field, and is concise in its data covering various types of shower, floor, industrial and roof drains, that comprise the Blake Simplex Line.

A request to the Architectural Service Department, Blake Specialty Company, 360 North Michigan Avenue, Chicago, Illinois, for this pamphlet, from architects and engineers, will meet with immediate response.

MACOMBER STEEL COMPANY CATALOG.

The Metal Lath Catalog A.I.A. No. 20-B-1, 8-page, 8½ x 11", illustrated, is the first of the new catalogs bearing The Macomber Steel Company's signature.

The Macomber Steel Company was formed to take over the assets and organizations of The Massillon Steel Joist Company and The Canton Bridge Company. The company is headed by the same management and officers that have headed the Massillon Bar Joist organization since its inception with Stanley Macomber, President and General Manager.

You will note that the pamphlet classifies metal lath by the different methods of manufacture and by the uses for which each is adapted. Definite recommendations are given for each use of lath as a plaster base and as form-work and reinforcement for concrete slabs and walls. This is tabulated, taking into account the rigidity, weight, type of key and spacing of supports.

The intent and purpose of the pamphlet is to place usable information in the architect's hands regardless of the brand of lath he may purchase. Samples of each of our lath and accessory items are sent architects on request.

NEW CATALOGUE ISSUED BY UNITED HARDWARE & TOOL CO. OF NEW YORK CITY.

Knowing that you are always interested in furnishing your readers with news, as to the issuing of new catalogs, etc., we wish to say that we have just

REED-POWERS CUT STONE CO., INC. CUT STONE CONTRACTORS AND QUARRYMEN BEDFORD, - - - INDIANA

The Big Money-maker

Stark

AUTOMATIC ELECTRIC BASEMENT DRAINERS

There's big money for you selling this pump to householders with wet or flooded basements. Simple in construction, entirely automatic, shipped ready for operation and works from the nearest electric light socket.

The Stark Automatic Electric Basement Drainer will remove 2,500 gallons per hour—dry the average flooded basement in two hours and keep it dry. Your customer will be sold on sight!

Write for Particulars and Illustrated Circular No. 302 today.

STARK PUMP COMPANY

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"Sully" the Chemist
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Sulco Products Save
Construction Time
and Replacement
Expense

CONSTRUCTION



Quick setting Compound for cement. Saves time, labor and money. Hardens and Waterproofs in same operation. Freeze proof. Made in Colorless liquid or all colors.

WALLS



A Waterproof Portland Cement Paint that sticks to Stucco, Cement, Brick, Plaster and all masonry surfaces. Mixed with water instead of oil. 14 colors.

ROOFS



Asbestos Fibre Cement, Liquid or Plastic, all colors. For repairing or renewing roofs, caulking or glazing glass, chimneys, skylights, etc.

FLOORS



Crystals or Liquid. Hardens cement surfaces, new or old. Stops Dusting. Oilproof. Acidproof. Applied overnight. Makes Concrete floors wear longer.

Konset to Quicken the set of cement, even in freezing weather; to harden and waterproof, in the one cementation.

Kontite for beautiful, everlasting cement painting, in any color.

Kant-Leak for permanent roof repairing; for making new roofs of every description weather resistant.

Kemi-Kal to insure hard, dustproof, stain-proof concrete floors. KONSEAL, where color is also desired.

—these are but five of the half hundred scientifically sound compounds, waterproofings and technical paints produced by the Sullivan Co. for aiding construction, beautifying and preserving wood, metal or concrete. Ask, on your letterhead, please, for the Sulco catalog which fits so easily into your regular correspondence file. See Sweet's Catalogs.



Concentrated paste waterproofing, full strength, that accelerates and waterproofs in the same operation, to be mixed with the gauging water.

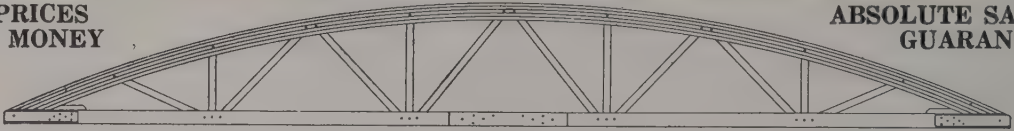


Permanent colors that harden, accelerate and waterproof in the same operation. Made in all colors, paste or powder.

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Constructive and Protective Compounds

AMERICAN WOOD BOWSTRING TRUSSES	Built on Job by Us. Erection Optional
GET PRICES SAVE MONEY	ABSOLUTE SAFETY GUARANTEED



Wood Bowstring Trusses Exclusively **AMERICAN ROOF TRUSS CO.,** LaSalle & Madison Sts., CHICAGO

received our latest catalog from the press covering numerous hardware and tool items of quality. Any dealer interested in this catalog may have one upon request and our prices to them are right.

NEW COMPANY TO MANUFACTURE INSULATING BOARD.

The Stewart Inso Board Company, with headquarters at St. Joseph, Mo., which was recently incorporated for the purpose of manufacturing insulating board, will begin operations about the first of July.

This mill, located within a few miles of the geographical center of the United States is the result of experiments conducted for years by such well known pulp experts as Dr. Sidney D. Wells. For years it has been known that straw had insulating qualities superior to other fibres, and the St. Joseph mill is a result of these experiments. The opportunity for building up a great commercial enterprise of this character is reflected in the proven ability and financial standing of the men behind it. The officers, directors and stockholders include men of national prominence in business affairs.

The officers of the company are: President and general manager, A. D. Stewart; vice-president and treasurer, H. K. McLeod; secretary, L. T. Child; assistant secretary and treasurer, I. A. Vant; directors, Ed. S. Lindas, J. J. Lynn, William Albrecht, William Goetz and Charles Waddles.

J. S. HEATH COMPANY IN NEW PLANT.

We have just completed our new plant at Waukegan for the manufacture of architectural bronze in all its branches. This is our 24th year in this line, and in the new plant we are equipped to do the finest of work, maintaining under our roof the following departments: Modeling, Pattern Making, Designing, Bronze Foundry, Finishing Department equipped with the latest up-to-date machinery, Electro Plating, enabling us to give any color or finish required.

A. S. ALOE COMPANY ISSUED NEW CATALOGUE.

A Builder's Bulletin of labor saving equipment and supplies offered on a unique payment plan, is being issued by the A. S. Aloe Company, 1819 Olive Street, St. Louis, Mo., and will soon be in the hands of the contractors and builders of America.

In the present day when competition is so exceedingly keen the contractor and builder must naturally find ways and means to meet this condition. They cannot do it in a better way than by using time and labor saving equipment. This book of specialties was compiled with this idea in view, and therefore every item therein, if used by the contractor and builder, will help him meet competition and reduce his costs.

However, if he prefers, the articles may be bought for cash with the usual 10% discount. In addition a 10-day free trial is offered, giving him a chance to try the equipment thoroughly before buying. The above firm anticipates issuing this book twice a year.

INCREASING BUSINESS BY OTTO WALTER COMPANY.

It may interest you to know that due to the growing demand for "Waterseal" Roofing Tile Machines, I have found it necessary to enlarge my factory, and have just completed an addition of 60 x 60 ft.

I have done considerable foreign business lately, and two equipments are now in transit. One to Santo Domingo, West Indies, and one to Turbo, British East Africa.

Eight new "Waterseal" Roofing Tile Plants have been added to the great chain since the first of January, and additional plants are under construction at present.

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You would provide for oil heating of course, because that's the modern, scientific, cleanly and convenient way. After looking over the entire field, you would find, in favor of the Hart Oil Burner, its greater sturdiness and simplicity its ability to burn the lower and higher grades of fuel equally well, its *proved record of unwavering reliability.*

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PHILADELPHIA, PA.
427-433 NORTH BROAD STREET
Our product sold by all first class dealers

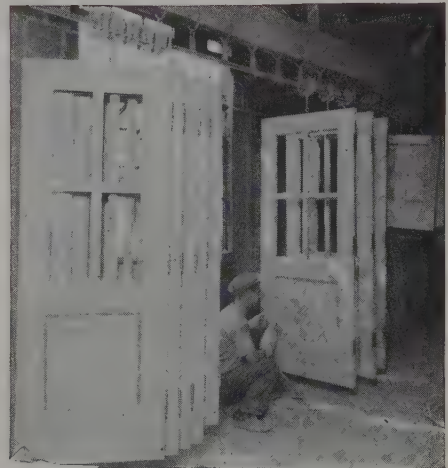
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Contracts, on the form required by the Post Office Department, are written in all cases, to cover the equipment complete ready to be turned over to the Government for Post Office use. Rough floor openings are not included and are usually provided for in the General Masonry Specification.

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GENERAL OFFICES AND FACTORY
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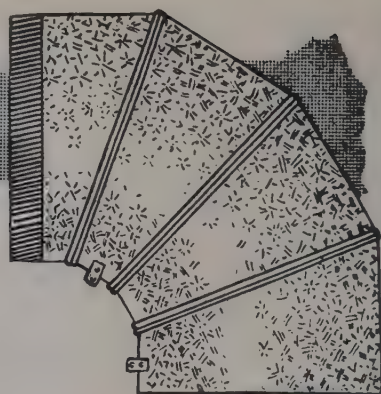
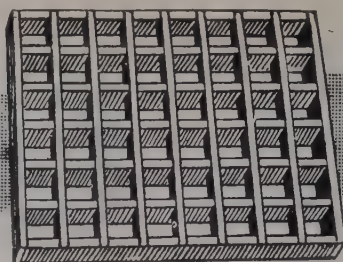
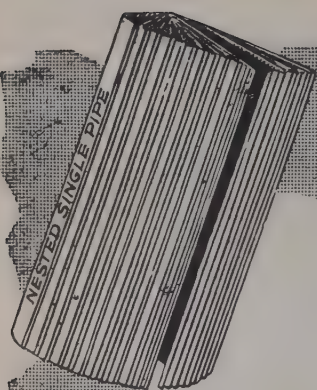


Talk No. 4 on Building AMP METAL-COVERED DOORS

To protect doors in shipment and place them on the job in the best possible condition, every AMP Metal Covered Door, together with the material that goes with it, is given a priming coat of paint before leaving the plant. A shipment of doors soon to be packed for shipment is here seen receiving the protective coat. It is the care and attention to unusual details like this that make AMP Doors superior.

Write for our Metal-Covered Doors Catalog which gives Complete information on AMP Metal-Covered Doors

ARCHITECTURAL METAL PRODUCTS, INC.
Formerly THE PROBERT SHEET METAL CO.
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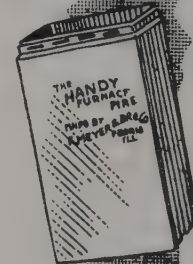
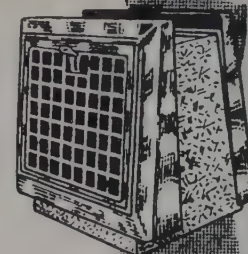
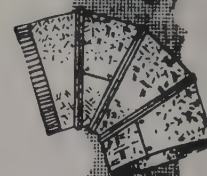
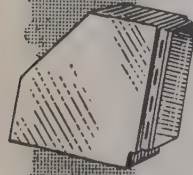
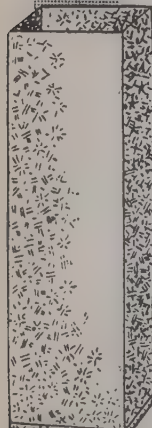
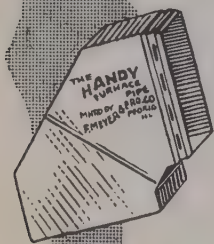
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Fixture No. 2970-4" Fitter
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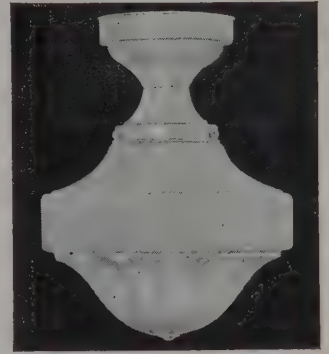
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The Most Practical and Complete Line Manufactured

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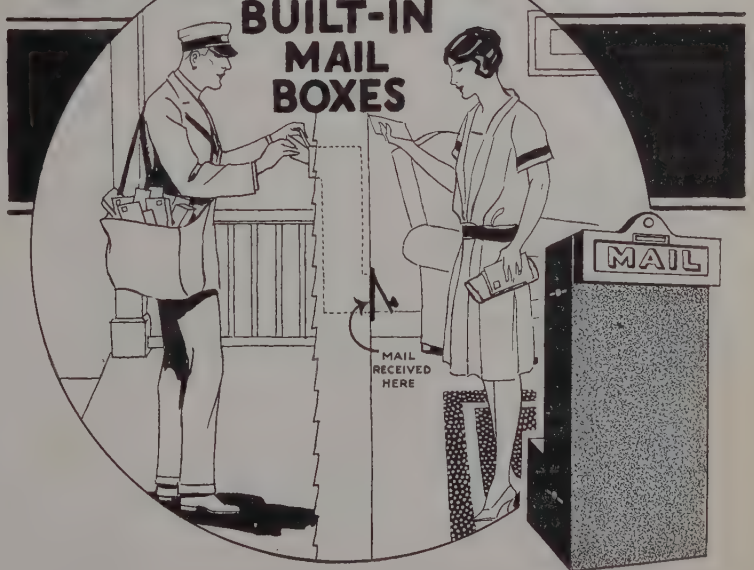
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*for
Bungalows
Duplexes
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THE "DELIVER-COLLECT" built-in wall mail box will help you sell your houses. Home buyers everywhere are looking for new, attractive and practical features which will add to their convenience. Women especially are taken by this safe and permanent mail receptacle. It means that they don't have to go out or stop and wait for the postman in order to mail a letter.

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The "Deliver-Collect" Mail Chutes are made with brass face plates with door bell button and space for name. Receptacles are galvanized iron. Frame for the inside door is 5-ply veneer birchwood.

"Deliver-Collect" Mail Chutes are made in ten different models adaptable to all kinds of structures.

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The Horizontal Type, Model B-1, is for walls of brick, cement blocks, brick veneer, hollow tile, etc., and is made to fit exact brick sizes.

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You will find these "Deliver-Collect" Mail Chutes ornate, easy to install and a great asset in selling the houses you build. Send the coupon for illustrated descriptive folder on "Deliver-Collect" Mail Chutes.

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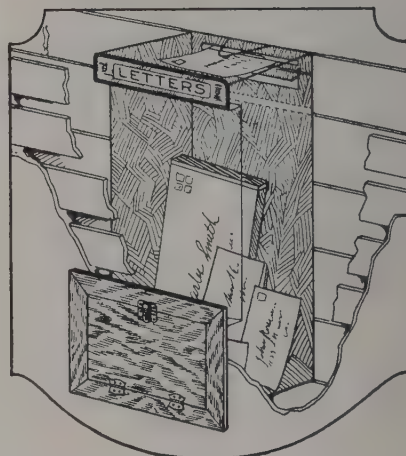
AMERICAN DEVICE MFG. CO.
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Gentlemen:

Please send me your illustrated descriptive folder on "Deliver-Collect" Mail Chutes.

Name

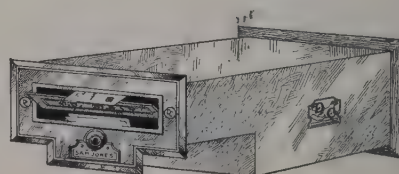
Street or R. F. D.

City State



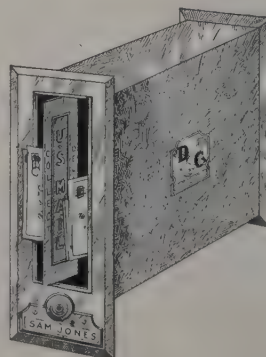
Model F-1

Cross sectional view. Special type box for frame or stucco faced walls. Brass face plate $5\frac{1}{4} \times 9\frac{1}{2}$ ", receptacle $3\frac{1}{2} \times 8\frac{1}{2} \times 16$ ". Adjustable to wall thickness from $5\frac{1}{8}$ " to $6\frac{1}{4}$ ".



Model B-1

Horizontal type box for walls of brick, cement blocks, brick veneer, hollow tile, etc. Brass face plate $5\frac{1}{4} \times 9\frac{1}{2}$ ", receptacle $5 \times 8\frac{1}{2} \times 13$ ".



Model B-11

Vertical type for brick, stucco, cement blocks, walls where space is narrow. Brass face plate $4\frac{1}{2} \times 10\frac{1}{4}$ ", receptacle $4 \times 8\frac{1}{2} \times 13\frac{3}{4}$ ".

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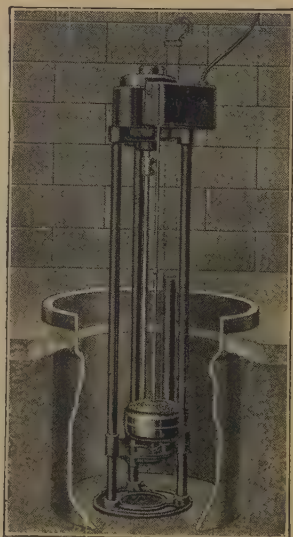
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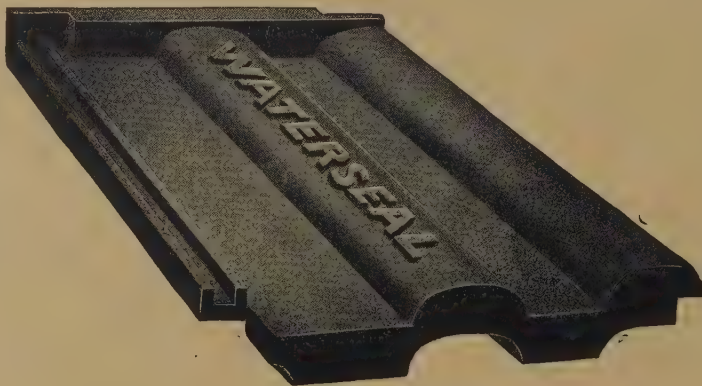
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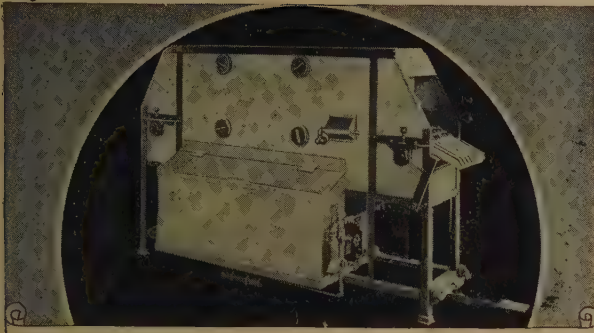
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Minor Ecclesiastical, Domestic and Garden Architecture of Southern Spain

By AUSTIN WHITTLESEY



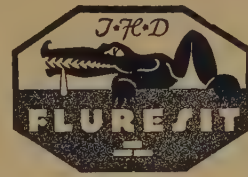
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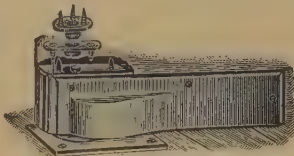
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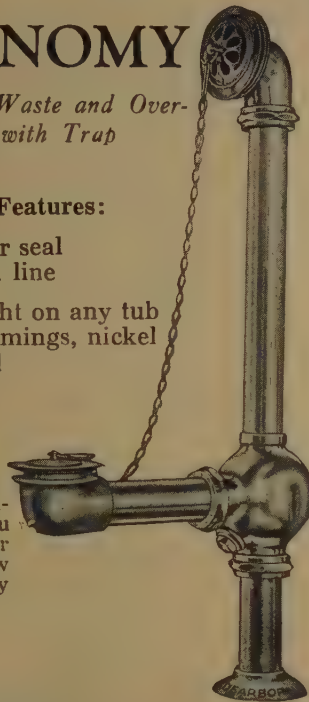
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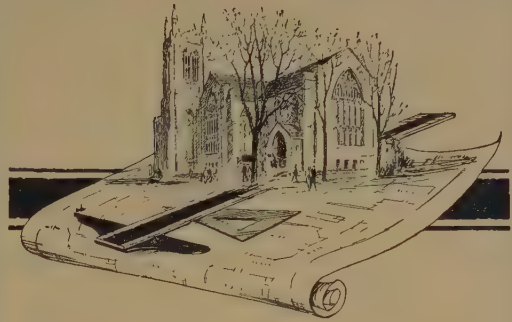
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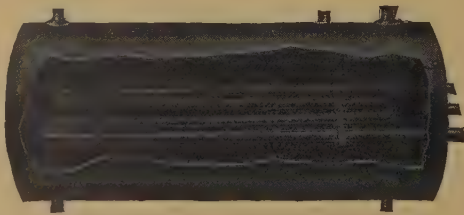
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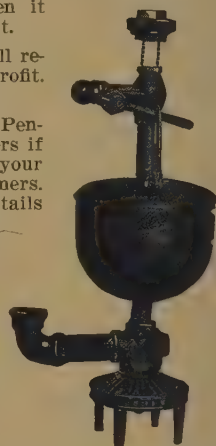
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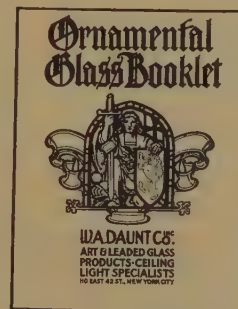
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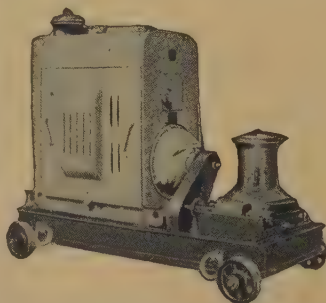
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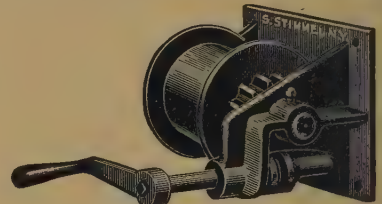
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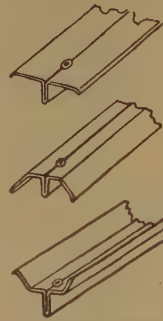
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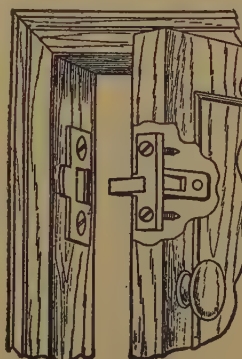
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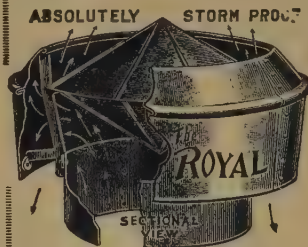
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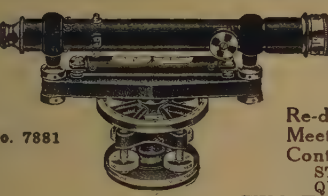
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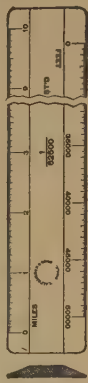
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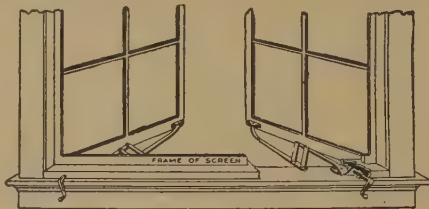
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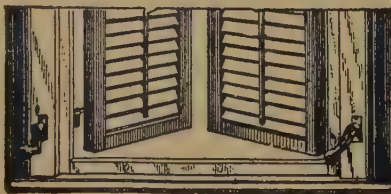


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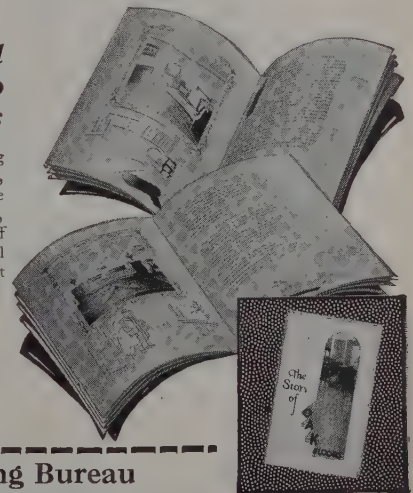
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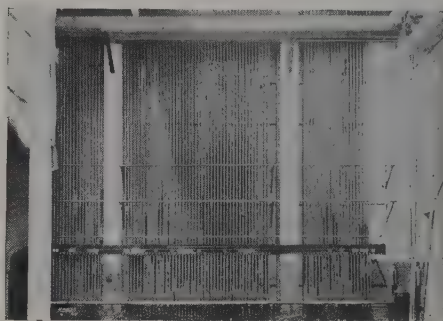
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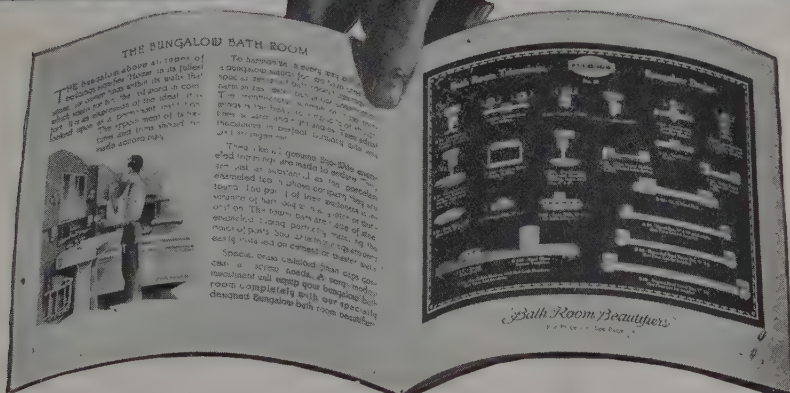
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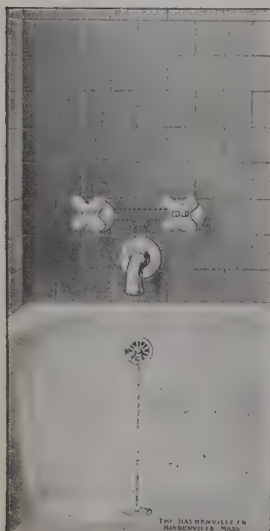
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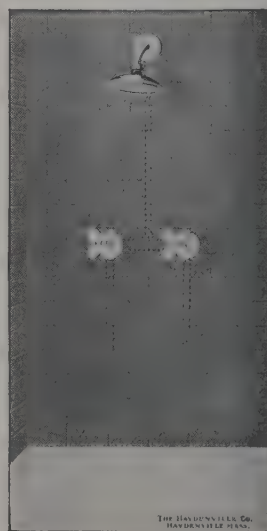
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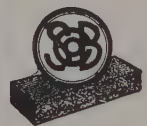
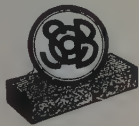
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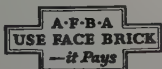


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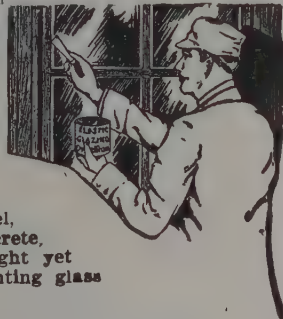
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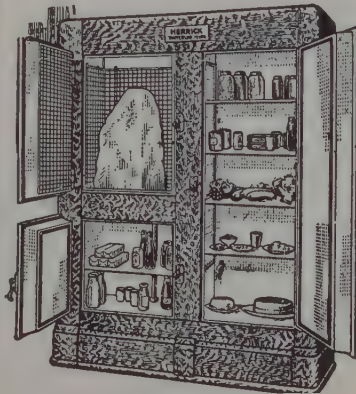
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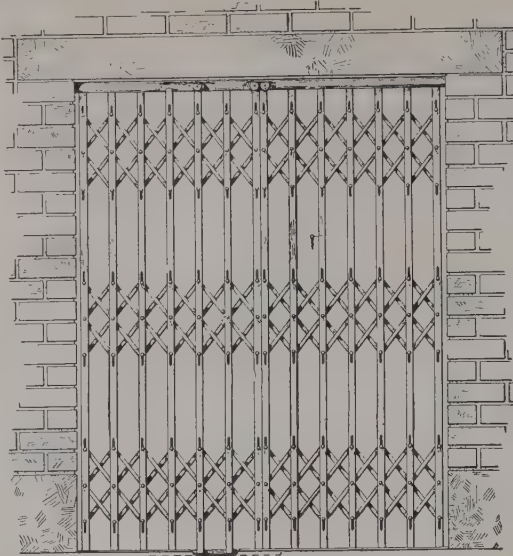
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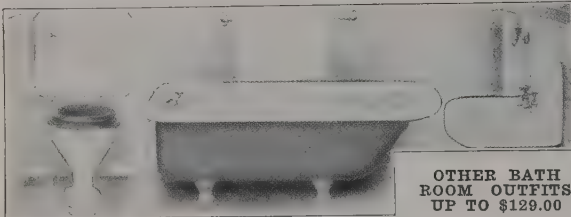
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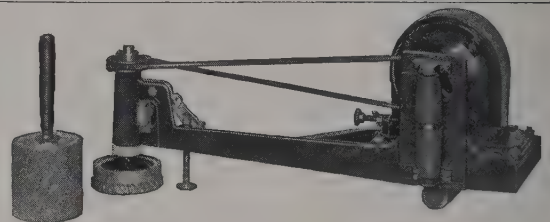
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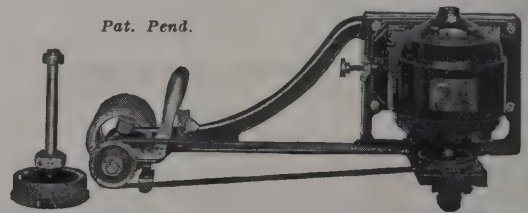
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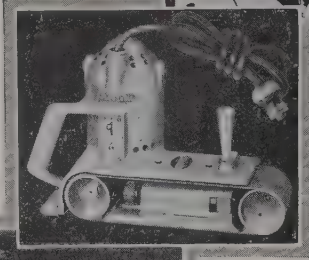
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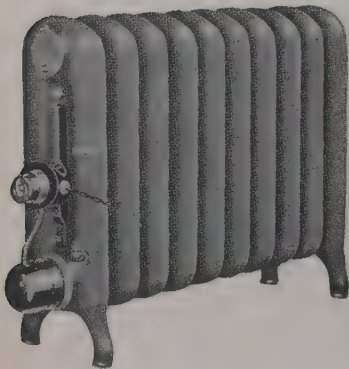
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See Alphabetical Index Page 110.

FOR THE SERVICE OF ARCHITECTS, ENGINEERS, CONTRACTORS, AND BUILDERS.

This index is compiled and published each month as a ready reference guide to specific subjects covered by the advertisements in this magazine. We wish to encourage our readers to make use of this guide whenever catalogs and other literature are desired of manufacturers' products. When writing these concerns will you kindly mention this magazine? If you do not find products listed that you want write the Service Department, Southern Architect and Building News, Atlanta, Ga.

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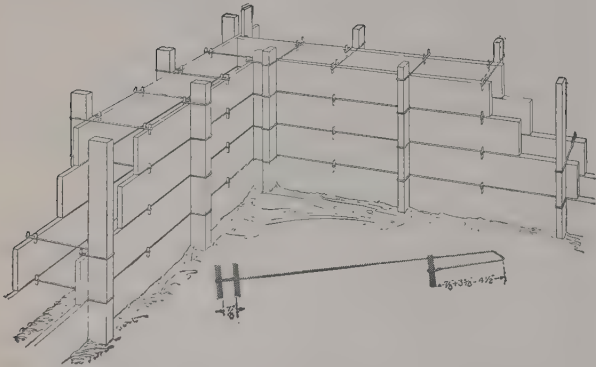
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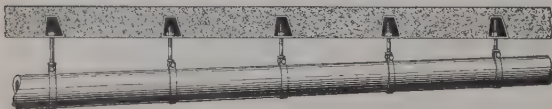
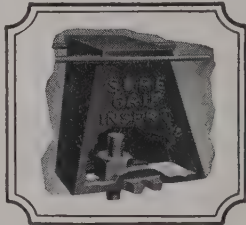


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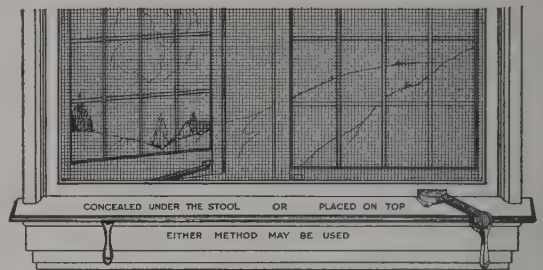
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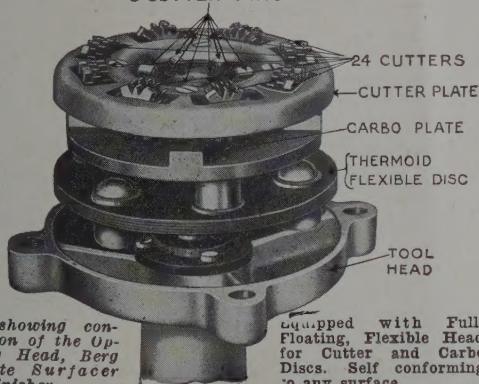
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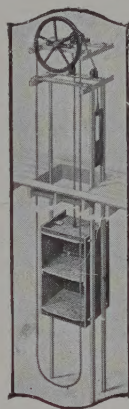
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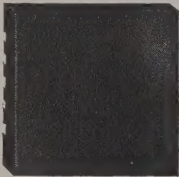
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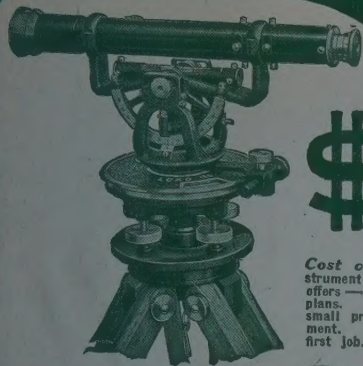
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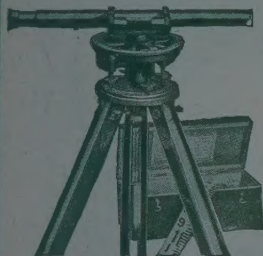
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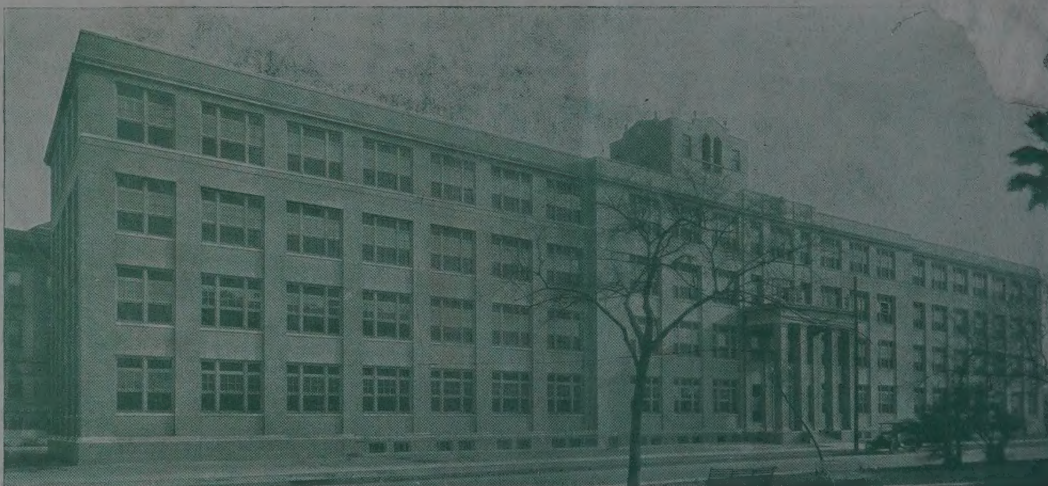
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